

HEMINGWAY : REVOLT AND AFFIRMATION
(A Study in Revolt against Lost Generation and
Consequent Quest of Values)

THESIS

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The Young Hemingway : Part of the Lost Generation

P A R T - I

CHAPTER - I

INTRODUCTION

CHAPTER - I

INTRODUCTION

Hemingway (Ernest Miller Hemingway, 1899-1961), even after nearly three decades, is still a living name. His name in the history of American letters, no less in the international ones, is still secure. His books have been translated into at least thirty three languages and they have accumulated on them a great body of present and past criticism. In his own times he might have been the most controversial artist as far as the subject matter, style and tone, are concerned, but since his death a new interest has awakened in his works. This is evident from David Pownall's pioneering work in his Bibliography on Hemingway¹. The bibliography cites over five hundred essays during only the fifteen years after his death. The story does not end here. Critical works on Hemingway and his works have still continued to pour from the Press. Therefore, if Hemingway is selected here for a detailed analysis, it is with a full conviction that Hemingway is very much a living name.

There still may arise a question as to what new can be said on the subject of Hemingway in the face of the voluminous critical writings on the

subject. The answer would be self-evident, first from a casual survey of the major critical texts on the subject and then from the scheme and plan of the present study.

(ii)

As we concentrate on the former i.e. a brief review of Hemingway-criticism, we discover that the history of Hemingway-criticism begins with Edmund Wilson's 1924 essay - The Review of "Three stories and 10 Poems" and "In Our Time"². Ever since then, there has been a steady stream of critical opinions on Hemingway's works. Pioneering interpretations have been done by Carlos Baker (Hemingway : The Apprenticeship of E.H. : The Early Years : New York 1954) and Philip Young (Ernest Hemingway : A Reconsideration : 1966). In between these works, and even in the following years there has been a spate of books and essays on Hemingway. "Hemingway in the Early 1950s" 1950, (Philip Rahv); "After The Lost Generation" Hill 1951 (John Aldridge); "The confident years - 1885-1915" N.Y. 1955 (Van Wyck Brooks); "Ernest Hemingway and the Pursuit of Heroism" 1968, (Leo Gurko); "Bright Book of Life : American Novelists and Story tellers from Hemingway to Mailer", 1971, 1973 (Alfred Kazin); "By Force of Will : The Life and Art of E.H.", (Scott Donaldson); "Gide and Hemingway". Rebels against God", 1978 (Ben Stoltzfus); and more recently "Art and Life

in *The Sun Also Rises*" 1983, (Andrew Hock); "Essential History : Suicide and Nostalgia in Hemingway's Fiction" 1983 (Eric Mottram), and above all the latest and fine autobiography by Peter Griffin - "Along With Youth", Oxford Univ. Press N.Y. 1985.

A brief analysis of these works reveals that the criticism has flowed in certain well formulated channels (i) literary studies with a prejudice (ii) Studies of controversial nature (criticism and counter criticism) and (iii) criticism, in the light of different literary movements like formalism, 'Symbolism' and existentialism.

As far as literary studies with a prejudice are concerned, one great obsession with the critics has been their inability to separate Hemingway the person - the supposedly flamboyant sportsman-drinker, from Hemingway the writer. This has been responsible for much of the critical interpretations of his work, of which many are controversial by nature; if some are appreciating, the others are equally disparaging. The ball of this controversy was set rolling with Wilson's 1924 essay. Edmund Wilson, therein drew parallels between his bullfight vignettes with the "dry sharpness and elegance" of Goya's lithographs³. He has made much use of Hemingway's identification with Nick Adams and in the late 1930s he interpreted the "Big Two-hearted

River" in the light of Nick Adams as identified with Hemingway. In his interpretation of the work he comments that "the thing left out in that work is its entire social context". He observed that Nick has recently returned from war and that "The touch of panic" which surrounds him is, in fact, his shock and withdrawal from the brutal nature of life. Nick's escape along the Big-Two-hearted River like Huck Finn's along the Mississippi can be seen in a wider context as a rejection of society as a whole. In 1952 Philip Young, expanding on Wilson's theory, suggested that all of Hemingway's fiction revolves around the psychologically wounded hero, which in turn reflects Hemingway's own relentless struggle to face the world with "Grace under Pressure". Early Revit notes that "..... in a sense, (Nick Adams) is a released devil of our innocence He suffers our accidents and defeats before they happen to us On this level then the Nick Adams projection is a vital defensive weapon in Hemingway's combat with the universe".⁴ Wilson's and Young's theories, though controversial have been widely accepted, and form the basis of most critical but controversial interpretations of Hemingway's fiction.⁵

To some critics, Hemingway's self-conscious and almost obsessive interest in sports and in sensuous pleasure, suggests only a minor vision, a sensibility crippled by immaturity and characterized by the need to

strongly feel that Hemingway's vision is one of the most profound of our times. In his view, "Critics have correctly praised Hemingway for dealing with real life, but he deals with it through a symbolic vision rather than by writing about labour problems or about political knights. The most consistent characteristic of Hemingway's personal and fictive interest in sports, and in the sensuous life, is a courageous belief in the possibility of a life with meaning, and the emphasis must be on the word "Possibility". Hemingway's heroes awake to a world gone to hell. World War I has destroyed belief in the goodness of national governments. The depression has isolated man from his natural brotherhood"⁶.

On being awarded the Nobel Prize for Literature in 1954, for his novella "The Old Man and The Sea" (1952)- Hemingway became further the centre of much contradictory literary, opinions. OMAS was alternately seen as a fakery, as a mere imitation of past success, and as a classic parable of universal significance with an affirmative sense of order, testifying to Hemingway's evolution toward a new philosophical maturity. But this divided opinion cannot eclipse the importance of this novel and it is a paradox that these dissenting critics bring the same general qualities of the story to bear in support of "masterpiece" and at the same time calling it a "fraud". "The OMAS" has been compared with many established literary classics-from 'The Odyssey' and 'Job' to 'Lord Jim' and 'The Bear'

(Faulkner). For example, Clinton Burhans finds that by "accepting his world for what it is & in learning to live in it, Hemingway has achieved a tragic but ennobling vision of man which is in the tradition of Sophocles, Christ, Melville and Conrad".⁷

Hemingway's detractors argue that his much publicized "code" is crude, with too simple an outlook, and is no comparison to the richer Stoicism he is supposed to portray. Also, they argue, that his range is narrow - a world of men, without women, without jobs, without parents or children, without homes and communities, and always battling, in one way or the other. But, in defence critics maintain that this world - like Homer's is less limited than it appears to be, that Hemingway has succeeded in making war and the other forms of violence that interest him, a moral equivalent of life. The Soldiers, boxers and bullfighters are tested and found to behave under stress, not as Republicans, intellectuals, Spaniards, or expatriates behave but as men do. Thus, Hemingway is a classicist. His achievement is not merely that he has rendered the here and now, but that he has also given us a glimpse of eternal and universal truth. Then there are some critics who regard his fiction as shallow and insensitive. Others claim that beneath the deceptively limited surface lies a complex and fully realized fictional world. His supporters note the supreme importance of

the things left unsaid based on Hemingways' own views of the iceberg method. Critical assessment of his works frequently focus on the connections between his life and his work. In this respect, past adverse publicity has continued into our own time, making out Hemingway less as a senior writer than as a globe-trotting public stuntman and maker of headlines. Those who objected to this "public" Hemingway, insisted that he acted at almost every turn as a species of child-man, the incorrigible attention getter. Even the less censorious found him boastful, airing publicly, his well-known rules of masculine conduct, flirting with death, and adhering to the American vision of heroism and his celebrated separate peace. Of the critics who have emphasized the style of Hemingway's writing, some praise economy of style and character which contributes to giving his writing its power. Some others detract, that less is simply less : Hemingway is too limited, they say; his characters are mute, insensitive, uncomplicated men, his "action" is narrow - emphasizing acts of violence in the form of biggame hunting, fishing, bull-fighting, etc... His style is so little - "a group of clevernesses"⁸. But more recent criticism judges Hemingway as skilled craftsman (Cf: Sheldon Grebstein's "Hemingway's craft" 1973), (Chaman Nahals "The Narrative pattern in E. Hemingway's Fiction" and C.R. Longyears

"Linguistically Determined categories of Meaning).

Besides these conventional approaches, there are other appraisals and evaluations of Hemingway's works in the light of the different literary movements like Formalism, Symbolism, Existentialism.

One of the most interesting trends in recent criticism is to be found in the formalist critics, who are very close to believing Hemingway's own late description of his art'.

"I sometimes think my style is suggestive rather than direct. The reader must often use his imagination or lose the most subtle part of my thought".

This trend of linking Hemingway's style to his theme, is the basis of that criticism which considers Hemingway in the context of the symbolistic wave under French influence. Interpretations and criticism based on the use of myth and symbolism in Hemingway's writings, occupy an important position in Hemingway criticism. Major critics like Carlos Baker (E. Hemingway : Writer as Artist), Malcolm Cowley, Philip Rahv (Hemingway in the Early 1950's), "The Myth and the Powerhorse" (c) 1965 Parrac Straus, 1965) have all stressed the use of symbolism in his works. Critics like Earl Rovit and Claire Rosenfield, Arvin R. Wells (A Ritual of Transfiguration in the OMAS" - from the University Review, Winter 1963, 95-101 (c) 1963, University of Missouri at Kansas city) and Philip Young, stress the use of symbolism in specific novels, for

instance as in OMAS, whereas Harold M. Hurwitz traces this aspect of his writing to the influence of Ezra Pound, during his formative and apprentice years in Paris in the early 20's¹⁰.

Many critics also consider Hemingway's writing "as existential" before his time. They base their argument on the knowledge that from his early stories to "The Sun Also Rises", Hemingway shared his disillusion. Nonetheless, he also evolved into a kind of ironic affirmation. This proves that 'Nihilism' was never an accurate term for his writings. But future existentialism would find it difficult to accept Hemingway's pat solutions. Still we have critics like Devid J. Leigh, who interpret the short stories and interchapters of "In our Time", as a study of existential neurosis and its causes. These short stories also supply a form of therapy for this neurosis in the character of Nick Adams¹¹. Then there is Clinton S. Burhans, Jr. who also considers Hemingway as predominantly existential in his attitude to life and death. Hemingway considered life and death entirely existential realities to be confronted existentially¹². Ben Stoltzfus thinks of "The OMAS" as a pagan poem to existential man. He considers it rich in symbolic value for both Hemingway and existentialists alike¹³.

(iii)

The above brief survey of the critical works on Hemingway just goes to prove the extent to which the studies on Hemingway have been varied and at times too far-fetched. There is no question of denying their merits. Nonetheless, one fact become clear that a kind of philosophical study has been missing which could establish his relations with the age. In this respect it may be said that there are certain studies correlating him with the spirit of the Lost Generation. These studies may casually be referred to as made by critics like Van Wyck Books, Edmund Wilson, Malcolm Cowley, Jackson J. Benson, John W. Aldridge, Mark Spilka, Clinton S. Burhans Jr. These critics have accepted the term 'Lost Generation' as a label for the writers of that age, but they have failed in highlighting the philosophic spirit of the Lost Generation : its varied manifestations in the eminent works of fiction and their destiny. In this context, one fact is further noticeable that while these critics have established his relationship with the Lost Generation, Hemingway has himself denied his connection to it. Thus it is still a point of debate, as to whether Hemingway's disclamation is justified or not; and if not, then does he succumb to its spirit like the so called eminent writers of fiction identified with the spirit of the Lost Generation? Or does he set out in the quest

of values to lead the spirit of the age out of that morass ? If he does not, than does he not lose his claim of a kinship with immortal artists ? Suppose he does then, the question arises - what is its dimension and its value? These are some of the questions that still remain unanswered. In the present dissertation an attempt has been made to reorder the appraisal of Hemingway and his works, in the light of the above questions.

In the end a word or two is needed to highlight the scheme of the present dissertation. In fact the present dissertation consists of two different but inter-linked sections. The first section entails an enquiry into the origin and details of the literature and philosophy of the Lost Generation, with of course Hemingway at the centre. The first chapter (otherwise second) of the first section shall deal with a brief review of the American novel from 1900 to 1950 and in the wake of it, the emergence of the novel of the Lost Generation, its characteristics and Hemingway's relation to that complex. The second chapter which comprises two sections, will in the first part recount the story of various forces that contributed to the emergence of the Lost Generation. Here they may be designated as various recantations in the philosophical world and the world of art. The second section of this very chapter will invite a discussion on

the various reactions to the spirit of disillusionment in terms of a common quest of values and then Hemingway's dilemma.

The second part will be exclusively devoted to the study of Hemingway. This chapter and chapter IV will present a detailed study of the growth of the sense of nihilism and revolt, steadily from one major work to another. Chapter V will provide the story of Hemingway's resurgence from the spirit of nihilism and consequent affirmation of human values.

The final chapter (i.e. the sixth) will be devoted to the placing of Hemingway in the context of the Great Tradition.

It is hoped that the discussion in the following chapter will lead to a better understanding and appraisal of Hemingway's works. It is supposed to fulfil a longfelt need.

NOTE S

1. Linda Welshimer Wagner ed. "Ernest Hemingway : Five Decades of Criticism", Michigan State Univ. Press 1974. Introd. p. 3.
2. Edmund Wilson : "Mr Hemingway's Dry Points" (The Dial LXVII, No. 4 Oct. 1924 pp 340-341) reprinted in "EH : Five Decades of Criticism", p. 223.
3. ibid. p 223.
4. Earl Rovit : "Ernest Hemingway" (N.Y. 1963) p. 77.
5. CLC Vol. 30. Eds. Jean C. Stine, Daniel G Marowski p. 178.
6. Max Westbrook in "The Modern American Novel : Essays in Criticism" ed. Max Westbrook (c) 1966, Random House Inc., 1966, p 91.
7. Clinton S. Burhans Jr. : "The Old Man and The Sea : Hemingway's Tragic Vision of Man". 20th century Interpretations. Ed. Katherine T. Jobes, Prentice - Hall Inc., Englewood Cliffs N.J. pp 72-80.
8. Robert P. Weeks : "Introduction to Hemingway : A Collection of Critical Essays". ed. R.P. Weeks (c) 1962 Prentice-Hall Inc. Englewood Cliffs N.J. pp 1-3.
9. Quoted by Jay B. Hubbell : "Who are the Major American Writers ?" (Durham, N.C. Duke Univ. Press 1972) p 279. Reprinted in Contemporary Authors, Vols. 77-80, ed. Francis Carol Locher p. 3.

10. "Modern Fiction Studies", XVII No 4, Winter 1971-72. pp. 469-482.
11. David J. Leigh, S.J. : 'In Our Time' : The Inter-chapters as Structural Guide to a Psychological Pattern in Studies in Short Fiction" (Copyright 1975 by Newberry College) Winter 1975. pp. 1-8.
12. Clinton S. Burhans, Jr. : "Hemingway and Vonnegut: Diminishing Vision in a Dying Age" in "Modern Fiction Studies" (C) 1975, Purdue Research Foundation, West Lafayette, Indiana, U.S.A. Summer, 1975, pp. 173-91.
13. Ben Stoltzfus : "Gide and Hemingway : Rebels against God", Kennikat Press Corp., 1978, p. 55.

P A R T - I I

CHAPTER - II

HEMINGWAY AND THE CONTEMPORARY
LITERARY SCENE

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HEMINGWAY AND THE CONTEMPORARY LITERARY SCENE

Generally every great artist belongs as much to the contemporary scene as he is ahead of it. He is the creator of his age; he is equally the creation of it. However, at times, there are instances when a genius in literature and art silently works out his own destiny, keeping aloof from the prevailing cycle, if not completely then at a tangent from the dominant spirit. There is every possibility that he might have preferred to move in narrow coteries of his brotherhood as an eddy or as an independent current. Even when he does so, he does not stop there, but goes ahead and establishes his kinship with the eternal verities of life, and becomes one with the immortals of the past.

In the twentieth century history of American fiction, there is such a name and it is Hemingway. He quietly worked out his own destiny. If he aligned himself with any trend, it was with that of the Lost Generation. But he did not stop there. Rather, he went ahead, explored new avenues of sensibility, and finally subjected them to the lure of the eternal. His was the courage to rise above the transient or temporal, to steer through the tangles of the spirit of disillusionment and be the prophet of affirmation.

To assess this singularity of our novelist and the impact that he made on the age, it would be worth while to briefly review the contemporary literary scene. It is not so much for exhibiting his kinship with the prevailing fashions but rather for measuring his deviation from the prevailing fashions and also assessing the heights which he attained.

Thus, the present chapter is an attempt in that direction. It shall be divided under the following three heads :

- (a) The Main Cross-currents in the Contemporary Fiction.
- (b) The New departures with a special study of the Age of Lost Generation.
- (c) Hemingway's Relation to the spirit of the Lost Generation.

A

THE MAIN CROSS CURRENTS IN THE CONTEMPORARY FICTION

(I)

Our enquiry into the realm of contemporary American Fiction will commence with the year 1900 and will come down to the year 1950. The year 1900 has been chosen as a point of departure not only because it indicates a turn to the next century in the time scale, but also because, in the first two decades, the works of Frank Norris, Stephen Crane, Edith Wharton,

Ellen Glasgow and Douglas Sedgwick gave a new curve to the immediate trend of the mild realism of the gilded age¹, of which the authors like Howells and Mark Twain were the embodiments. In the works of these authors (Frank Norris, Stephen Crane Edith Wharton etc.) we discover a trend towards the enshrinement of values of the Naturalistic fiction of which the pioneers across the Atlantic had been Flaubert and Zola. It is these in conjunction with other factors² that prepared a background for the revolt of the Roaring Twenties which held sway as long as 1950³. That is why the present study does not dare to go beyond 1950.

The fact is that all literary historians making a special study of the contemporary literary fiction in America have seldom gone beyond the year 1950. The end of the Second World War has been a significant event. Hence this spirit of literature may still be seen, but only for the time being, splashing in the quagmire of spiritual nihilism; yet it cannot survive on it for along time. It must rest on a "higher plane"⁴. In the words of Edward Wagenknecht, reviewing the situation of the mid-twentieth century, "The American novelist has come into possession of a rich heritage and he will not be content to play ducks and drakes with it for ever. Even in this atomic age, there are still Americans who believe with one of the best

novelists of our recent past that "The indestructible will of the world(is) toward life"⁵.

(II)

As we march on towards the delineation of the contemporary scene in the realm of fiction, the task does not appear to be as easy as it appears from a distance. It is due to the immense production and prolific variety to suit the multitudinous tastes which is, due again to another factor. It is that the United States as a nation is a heterogeneous multiple. It has been a land open to all, hailing from different parts of the world, holding different ideologies in search of their El Dorado. Inevitably, there is little of monogeny in the literary tone, as it is fortunately evident in literatures across the Atlantic. Therefore the best that we can do is to highlight the major tendencies important, either, historically, philosophically, or aesthetically, which will here form the part of the characteristics of the modern American Novel.

CHARACTERISTICS OF THE MODERN AMERICAN NOVEL

Historically speaking, the twentieth century American Novel found itself floundering in the quagmire of the conventions of Naturalism and Internationalism of Henry James, Hamlin Garland, Stephen Crane

and Norris are a few memorable names. The 'Rose of Dutcher's Coolly (1895), 'Crumbling Idols' (1894) and a dozen other novels with their love of 'Veritism', especially the portraiture of women and treatment of sex, heralded the change of temper which came over Garland's fiction under the spell of Naturalism. Crane, in that tradition, although dying too young to become a great writer, showed an amazing and almost miraculous prescience in his "Maggie, A girl of the Streets", a remarkable book for its break with current fashions in writing and in thinking. Therein Crane refused either to sentimentalize his material or to moralize over it (It is for these reasons that I refuse to commit judgement upon these lower classes of Mexico)⁶. Or, as he himself says : "I had no other purpose in writing 'Maggie' than to show people to people as they seem to me"⁷. Perhaps the most revolutionary pronouncement comes at the end of "The Blue Hotel" : "Every sin is the result of a collaboration"⁸. Crane's imaginative experience of war in "The Red Badge of Courage" anticipates much of the disillusionment of the authors of the Lost Generation. Crane died too young to have cast any lasting impression. But by 1900, Crane had come to be highly appreciated.

Frank Norris had the fortune to live three years more than Crane, but he was more gifted than Crane because he understood the responsibilities of a novelist more thoroughly than Crane, and also because he gave a new

direction to the materialistic determinism of Zola and thus linked the contemporary wave to the traditional idealistic trend. Norris "accepted determinism only in so far as it appealed to his dramatic sense He followed Zola because the latter, in presenting man as the victim of external laws, allowed for big forces and hence big conflicts". From "Mc Teague" and in the series "Moran of the Lady Letty" (1898), "Blix (1899) and "Man's Woman" (1900) to 'Octopus' there is a long race. However Norris's reaffirmation of his faith in this earth that we inhabit and in the wheat itself, is triumphant over the men who had tried to control it for their paltry and selfish ends. Such is the spirit with which "The Pit" ends.

The writings of these three novelists, belonging to the transitional period, have one advantage in the historical perspective, that is, they come as a dividing link between the nineteenth century tradition and the twentieth century one. They determine the tone and temper of the subsequent age.

(III)

Subsequently, we come to the novels of the twentieth century proper, and the major tendencies of the age. As it is not possible to deal with every writer who has gone through print, we shall take only representative names. Edith Wharton and Anne Douglas Sedgwick

are the two important names towards the beginning of the twentieth century. *The Valley of Decision* (1902), *The House of Mirth* (1905), *Ethan Frome* (1911), *The Old Maid* (1924) - all Wharton's, and *The Rescue* (1902), *A Fountain Sealed* (1907), *Tante* (1911) and *Adrienne Foster* (1922) all Miss Sedgwick's, remind us of the lingering tradition of the Jamesian School. However, both of them step out of the Europeana and fix their attention on the contemporary social codes and bring out the novel writing from the shallows of social comedies into deeper waters of timeless values. If the former is known for her art in being able to create an aesthetic satisfaction in cultivated readers by the sheer virtuosity of her craftsmanship, the other is remarkable for her expert perceptions of differences in national mores.

The above two novelists mark the turn of the century and have been more concerned with the aesthetic satisfaction. However there is another group which in the wake of conscience of liberalism protested against the rise of privileged classes, the exploitation of the worker, and the corruption rampant in the world of business and politics, christened as 'Muckrakers' by Theodore Roosevelt. They flourished between the turn of the century and the out-break of the First World War. The important names are David Graham Phillips (1867-1911),

Upton Sinclair (1878-1968) and Robert Herrick (1868-1938), D.G. Phillips, a newspaper man, writing more than a score of novels attacked whatever seemed to be out of joint. In his works he satirized the high-pressure newspaper proprietors, the fortune-hunting foreigners, the fraudulent insurance company magnates. His later novels strongly criticized the status of women in a success-worshipping society. His best novel, the posthumously published "Susan Lenox : Her Fall and Rise" (1917), is a crudely realistic but psychologically impossible story of a modern harlot's progress from the gutter to a social triumph. His novels are interesting for their wide awareness of social evils, though not very skilfully written.

Upton Sinclair, associated with the muckraking era, expresses in his works like *The Jungle* (1906) *King Coal* (1917) the disillusionment of a somewhat naive idealist. His works mainly deal with the anti-social activities, the pictures of the various groups of the dispossessed, the helpless and the outcast. His radical thinking gives his books a vitality as propaganda, but not as art.

The works of Herrick, another writer of problem novels, had their appeal (not in a less strongly fashion) mostly to the intelligentsia. 'The Memoirs of an American Citizen' (1905), published the year before Sinclair's 'The Jungle', aimed at creating a convincing portrait of a meat packer, rising from the farm to the

Senate. The 'Clark's Field' (1914) attempted to create a large social picture of Chicago. Nevertheless, his major interests lay in studying the possibilities of personal freedom and self-fulfilment, also in picturing the changes in the relations of men and women, brought about by modern conditions. Herrick in his works is a bit of iconoclast or a radical without a programme.

(IV)

Contrasted with this creed of liberalism of conscience, however, is the creed of fierce realism, often studied as the revolt against respectability. Those who prefer to analyze the situation in the wake of American tradition show their partiality for the phrase 'revolt against respectability'. They do so because they feel that the genteel standards of eighteenth century England were consciously or unconsciously absorbed by the new settlers. Not only this, there is a long tradition of this conformity in American life and letters from Washington Irving onwards, and if they have been ever flouted it has been due to the humoristic attitude, i.e. that of the civilized upper classes. The tradition of 'genteelity' has almost come down to the last quarter of the nineteenth century. For example, William Dean Howells whose novels range from 1870 to 1920, venerated the moral codes and social values of the genteel tradition. It is said that he admired the works of those novelists who were not only realists but

also moralists.

However it is by 1900 that the standards of respectability came to be flouted by the naturalists first, and then by the authors of the conscience of liberalism. But neither of the groups had the courage to mark a revolt or defy them then. Of course it is so in the writings of Jack London (1876-1916), Theodore Dreiser (1871-1946), Sinclair Lewis (1885-1951), and James T. Farrell (1904). The reasons for the change are as much literary as socio-logical. The situation can be summed up thus : that by 1900, great blocks of the American populace were composed of recent emigrants from continental Europe or their children who no longer felt the need to conform to the moral standards of the Puritan or the polite conventions of genteel society. Thus a revolt against the customary decorum and cultural dominance of the leisured class and its standards soon came under way in the American Novel.

The assault on respectability had been two fold. The first was launched by the writers whose personal experiences failed to correspond to the patterns of middle class life. The second consisted of a group who, in different ways, attacked the middle-class 'mores' as an intellectual conviction.

The cult of assault on respectability more or less begins with Jack London. As a rule, he is associated with the cult of raw meat and red blood to which Norris

had occasionally lent himself. It was not the formal education but the great book of the world that supplied him with his knowledge. Out of his experiences as an unskilled labourer on the San Francisco waterfront, a sailor, an oysterpirate and a gold miner and his other varied and vigorous activities, he drew the settings of stories. His observations also made him a confirmed socialist and a believer in revolution. The people of the Abyss (1913), Martin Eden (1909) and John Barleycorn (1913) and about forty other books are based on his personal adventures. They are a vehicle of social propaganda in incendiary terms.

The call of the Wild (1903), his masterpiece, symbolizes his longing for reversion to primitivism. Similar but less successful were his other novels like The Sea Wolf (1904), "White Fang" (1906) and Before Adam (1906), in which London's appetite for strength and savagery are presented, and all of which comprise a legitimate revolt against the menace of 'civilized life' in his time.

It was Dreiser who signalized a decisive change in the tone of fiction. He is generally regarded as the novelist who above all others fought the battle for naturalism in American Fiction. He distinguished himself by his intellectualism. He was greatly influenced by his reading of the works of Huxley, Tyndall and Herbert

Spencer which equipped him with a vaguely rationalistic notion of vast cosmic forces which determined human destinies. It is this view which he projects in *Sister Carrie* (1900), his first novel. In "Jennie Gerhardt" (1911), he flouts the genteel assumptions by picturing a woman of easy virtue as morally superior to the technically good people of the book. The novels like *The Financer* (1912), *The Titan* (1914), and *The Genius* (1915) are all concerned with the flashy and external advantages on the part of unscrupulous tycoons and other gifted beings.

In fact, 'An American Tragedy' (1925) is his most extended work and perhaps his masterpiece. In this book, he has attained a Miltonic grandeur by taking for his subject the nature of mankind in the large. Its subject is the nature of modern materialism which drives men like insensate particles to their doom. He does not look for special qualities in the individual - all distinctions are obliterated by the immensity of the cosmic perspective. He emphasizes the healthy or unhealthy condition of the masses rather than the individual.

What a great force Dreiser was to the young writers of the early Twentieth century. In the words of H.L. Mencken's [redacted] "Dreiser became the Hindenburg of the novel - The great dumb ox who pushed American life forward for them, who went on blindly trampling down the lies of gentility and Victorianism, of Puritanism and

academicism. He was the man from the Abyss¹⁰. He has been a writer of imperious passions. In the words of Eliseo Vivas : 'Few novelists respond to human beings as sensitively as he does'¹¹.

Although usually recognised as "The bad boy of American letters whose thoughts are on bent pins while the deacon is labouring in prayer"¹², Sinclair had never shown the vehement passion of a revolutionary. Aesthetically and morally he stayed close to the centre of the stream and thus built his reputation as a satirist - although not fully so because a satirist or a critic cannot always project forth a programme. In the last analysis he proves to be an American liberal who believed, in the free life. He struck out against 'American complacency', and he called Americans back to the tradition of American independence at a time when many of his countrymen were running after strange gods.

He gained national prominence with the publication of 'Main Street' (1920), a satire on the American small town! 'Babbitt' (1922) and "Arrowsmith" (1925) do not make much headway in theme and tone except in that they transcend his talent of easy satire and show that he has grown to be a serious artist. While 'Babbitt' is a study in frustration, Arrowsmith has more of affirmation; Elmer Gantry (1927) proved to be less successful, but Dodsworth proved to be the most convincing Lewis character. In 1930, he was rewarded the Nobel Prize for literature. He was the first American in literature to be granted this coveted reward

The naturalistic assumptions of Dreiser were more systematically applied by James T. Farrell in his pictures of brutal realism. He wrote two series of novels, a trilogy centred on Studs Lonigan - "Young Lonigan" (1932) "The Young Manhood of Studs Lonigan" (1934) and "Judgement day" (1935) : and a continuum of four long novels - "A World I never made" (1936) "No Star is lost" (1938), "Father and Son" (1940) and "My Days of Anger" (1943).

Farrell's special field is the life of poverty stricken Irish Catholics damned by their milieu, in revolt against inherited ideals in the slums of Chicago. Admiring Dreiser, Proust and Joyce, he held a functional concept of 'Character' - viewing it as a social product embodying the reciprocal play of local influences. His books have long been a battle ground between the advocates of restraint and devotees of new frankness in fiction.

(V)

The preceding pages have tried to present a picture of those novelists who were men of exceptional genius, and whose point of view varied from that of the man in the street. These novelists tried to dwell on uncommon rather than ordinary situations and to express hopes and fears that transcended actuality. Only occasionally did they present the mere good sense and routine satisfaction of every day life. William Dean Howells, an exceptionally clear - sighted man, declared that "Our

novelists concern themselves with the more smiling aspects of life, which are the more American, and seek the universal in the individual rather than the social ^{12a} interests". But occasionally, a few novelists emerge as the spokesman of the common people. They are known as the voices of the populace.

This group includes authors like Dorothy Canfield Fisher (1878-1955), Booth Tarkington (1869-1946), Pearl. S. Buck (1892) and Louis Bromfield (1896-1956). Tarkington's novels express the average citizens' distrust of anything that is uncommon or eccentric. This hostility to whatever is eccentric was deeply ingrained in the American mind by generations of frontier experience, particularly flourishing in the Middle West. Tarkington was familiar with it in the Indiana of his childhood, which he took as the setting for a majority of his books.

"The Gentlemen from Indiana" (1899) dealt with a country editor's campaign against political corruption, and made use of the same resentment of chicanery that was soon to inspire the muckraking movement. "Monsieur Beaucaire" (1900) is an exercise in romantic fancy and is followed by a long series of realistic life in the Middle West of which "The Magnificent Ambersons" (1918) and 'Alice Adams' (1921) won the Pulitzer Prize. Both novels present a picture of wholesome common sense. They illustrate the fate of the common man who threatens to become egregious. Through his themes, Tarkington also

exercises his comic perception at the expense of American small-town society, reporting on the follies and absurdities of average men and women.

Dorothy Canfield Fisher (Mrs. Canfield Fisher) concentrates on the theme of domestic life. She refused to shut her eyes to the horror and terror of human experience, but she believed at the same time that life is shot through with spiritual significance. Her successful novels are "The Squirrel Cage" (1912), "The Bent Twig" (1915), "The Brimming-cup" (1921), "The Deepening Stream" (1930). In all her novels she has dealt honestly and unsensationally with such personal problems and crises of adjustment as occur in the life of reasonably intelligent people without reaching the representative value of Ernest Hemingway or William Faulkner. Mrs. Fisher has impressively maintained a level of sanity and balance.

Louis Untermeyer was another Middle Western novelist who continued in his early novels the presentation of small-town life similar to that of Tarkington's novels, but with a difference. Tarkington showed a crushing of individual aspiration when it comes into conflict with conventions, but Untermeyer gives his sympathy to those characters who struggle to escape the domination of family and local tradition, even when they are unsuccessful. "The Green Bay Tree" (1924) and "EARLY AUTUMN" (1926) are memorable for their contrasts of orthodox, conventional

people with individualistic, unorthodox characters.

He wrote several novels analyzing unusual people in moments of crisis like, 'The Strange Case of Miss Annie Spragg' (1928). 'The Rains Came' and 'Night in Bombay' (1940), although melodramatic, are significant since they are set in India, and point to the awakening interest in the East, which has been better promoted in Pearl Buck's novels of China.

Mrs. Buck, a daughter of missionary parents, spent her childhood in the Far East, and most of her adult life too. Through her intimate knowledge of Chinese peasant life, she composed her famous trilogy - "The Good Earth" (1931), 'Sons' (1932) and 'A House Divided' (1935), and many other novels and stories of a Chinese setting. It was for the first time that oriental characters were treated by a Western novelist in a serious manner. 'Fighting Angel' (1936) and 'The Exile' (1936) are fictional studies based on the lives of her father and mother but they are less striking than her pictures of exotic life and manners.

(VI)

Besides the novelists of the literary genre that breathed the atmosphere of Naturalism and Realism which became an important factor towards the beginning of the twentieth century, there was an independent cycle of fictional writings which passes under the name of 'The Southern Revival.' The military defeat during the Civil

War and the consequent check to Southern aspirations and years of Reconstruction, left the South bewildered and uncertain. It took two full generations for the Confederate States to recover from the shock. Thus it is only with the generation of the new novelists towards the beginning of the twentieth century, the elegiac mood came to be discarded and a fresh activity could be seen. It related to the abandonment of the tradition of southern gentility, a clean-eyed recognition of the facts and finally the theme of self assertion in the face of difficulties. Miss Glasgow was one of the first to set the ball rolling. Her novels of any importance are "The Romance of a Plain Man" (1901), 'the Miller of Old Church' (1911), 'Virginia' (1913), 'The Builders' (1919), and 'One man and his Time' (1922). All these novels have one virtue of depicting an unconquerable force of character (see 'Barren Ground'). 'The Vein of Iron' (1935) has also been devoted to a final glorification of a woman's indomitable courage.

This inward-looking realism has been practised by many Southern novelists. These novelists are Elizabeth Madox Roberts (1886-1941), and T.S. Stribling. The Novelists like Dubose Heyward (1885-1940), Charles W. Chesnutt (1858-1932), James Weldon Johnson (1871-1938), Richard Wright, Langston Hughes, Zora Neale Hurston, Eudora Welty and Anne Goodwin Winslow are a few novelists who devoted their genius to the portrayal of Negro life and the discarding of the stereotyped attitudes born

during the post-Civil War period and participating in the artistic appraisal of twentieth century experience.

(VII)

The above survey of the American Novel tries to trace the lines along which the new novel has come to vye with the European tradition, leaving the conventional folds of humour and satire. It has come to explore new feelings and emotions. Yet it cannot be denied that these were more of a European slant than of an American one. However, the same cannot be said of the comparatively younger generation of novelists like Gertrude Stein, Ford Madox Ford, Sherwood Anderson, Scott Fitzgerald, John Dos Passos, E.E. Cummings Thornton Wilder, William Faulkner, Thomas Wolfe and Ernest Hemingway¹³.

They have come to differ from the novelists of the earlier generation in the sense that they represented their individual sensibilities in almost a non-conformistic manner. The novelists of the earlier generation wrote with the consciousness of universally recognized social codes and whatever non conformity, they revealed in their writings was more or less born of a literary more. It had nothing to do with what they thought and with what they felt. However, this is not the case with the novelists of the younger generation. They seem to be more intellectually and philosophically bold. Thus they deserve a closer scrutiny, because they more accurately

and more sincerely expressed what contemporary America thought and felt.

It is true that the novelists of the younger generation reveal a strong propensity towards individualistic traits, yet their fields of interest, the emotions they shared, had such marked similarity that they can be considered as having belonged to one wave. Historians have preferred to specify their solidarity in terms of 'the World War I Generation'. However, we have another more familiar label for them; 'the lost Generation'. The second title by its implication is more meaningful and pervasive. It raises certain issues which call for explanation, connected with the admissibility of the term, the significance of the emotional reactions in the value-scale and their admissibility to the Classicists of literature. That brings us to our main field of study, i.e. The Emergence of the Novel of Lost Generation and its characteristics.

B

Above, we have notified that the study of the authors of Lost Generation in the history of American Novel is of a singular importance¹⁴. It is especially so to a student of Hemingway because of his direct associations with the authors of that genre¹⁵ and more so, perhaps on account of his being the most illustrative example of the spirit of the Lost Generation. We shall take a brief perspective of that spirit in relation to the

American Novel by analysing the works of the major prophets.

First we shall begin with 'the genesis' of the term 'Lost Generation'. We owe the term to Miss Gertrude Stein.¹⁶ She came to employ the term in a disparaging sense to describe the spirit in the works of Hemingway and his contemporaries (which, for our purposes include such venerable names as Fitzgerald, Dos Passos and Faulkner). Hemingway gives a humorous account of how the term (i.e. Lost Generation) came to be employed in the literary context. Once, her car (miss Stein's), an old Model T Ford, had some ignition trouble and the young man who worked in the garage in the Midi, a street in Paris, and who had served in the last year of the First World War, had not been adept in repairing Miss Stein's Ford. He was severely corrected^(sic) by the garage-keeper after Miss Stein's protest : The keeper had said to him, "You are all a 'generation perdue'. Miss Stein sought to extend the application of the remark from the young French mechanics with their inefficiency in the use of screw-drivers to all the sad young men whom the late war and the high cost of living had brought to France. "That's what you are. That's what you all are," Miss Stein said, "All of you young people who served in the war. You are a Lost Generation You have no respect for anything, you drink yourselves to death..... You are all a lost generation, exactly as the garage keeper said"¹⁷.

Very soon the term became popular in reference to a set of novelists like Dos Passos, Fitzgerald, Faulkner, Hemingway and a number of writers of lesser significance like Wolfe, Wilder and Edmund Wilson. Co-incidentally, all of them were born between 1894 and 1900. They had a common fund of experience as regards the 'Carnival of Death' brought about by the First World War and a consequent sense of frustration as regards enterprise, courage, idealism and self-sacrifice with the attending despair. In order to have a correct perspective of the spirit of the nature of frustration and loss of values, it is better that we proceed with a brief analysis of the works of the novelists associated with this group.

The earliest spokesman of this generation (i.e. Lost Generation) may be taken as F. Scott Fitzgerald (1896-1940). He was one of those who were born a little before the end of the last century and who went through much of their lives with a feeling of elation that the new century was going to be in their charge and who identified themselves with the new century with all its uncertainties and possibilities. He created the most valid symbols of the current spirit.

He has to his credit a number of novels and a set of stories of which "This side of Paradise", "The Beautiful and Damned" (1922), "The Great Gatsby" (1925), "Tender is

the night' - all novels, and "Flappers and Philosophers" "Tales of the Jazz Age" (1922), "All the Sad young Men" (1926), "Taps at Reveille" (1935) - all stories, are of some consequence.

The stories in general describe the selfishness, ignorance and folly of the young wastrels. They are all written against the background of the spirit of dissolution which is singularly manifest in his novels.

As for his novels, the very first book 'This side of Paradise' is a very young man's novel, embodying the wit, the cynicism, the bewilderment and the longing of dispossessed youth. In his own words "No one else could have written so searchingly the story of the youth of our generation"¹⁸. What the hero says in the last chapter aptly sums up Fitzgerald's attitude.

"Here was a new generation, shouting the old cries, learning the old creeds, through a reverie of long days and nights, destined finally to go out into that dirty gray turmoil to follow love and pride a new generation dedicated more than the last to the fear of poverty and the worship of success, grown up to find all gods dead, all wars fought, all faiths in man shaken".¹⁹

"The Beautiful and Damned" shows that Fitzgerald used the material similar to that of 'This side of Paradise'. It is full of the romantic and sentimental adorations of the young wastrels. Yet, it can be said

that his approach is more serious in this novel. The realist in him seems to mark its sincere triumph over the romantic and the sentimental.

The second phase of his work in 'the Great Gatsby' reveals the failure of his effort to maintain an appearance of well-being which was parallel to the crash of the great depression. The novel presents a fine picture of the insane extravaganza of the Prohibition Era, combined with the premonition of inevitable collapse and disenchantment. The hero is a wealthy young bootlegger whose inability to free himself from the spell of the shallow girl who had coaptivated his youth, leads to tragedy. For the first time he lays a plot surrounded by the real world of the 1920s and for the first time it is carried through to what Fitzgerald regarded as its logical conclusion.

The whole action has been telescoped through the consciousness of Nick Carraway in Jamesian style. He stands for the older values that prevailed in the Midwest before the First World War, whereas the other characters stand as the embodiment of the confused and dissolving standards. Each of them represents one or the other moral failure. Cowley recommends it as the best picture we possess of the age in which it was written²⁰.

The Great Gatsby probably deserves to be regarded as his master-piece though some of his admirers

reserve the title for his long and complex work "Tender is the Night" (1934). This novel is written against the background of his own thesis. "The novel should be this show a man who is a natural idealist.... giving in for various causes to the ideas of the haute bourgeoisie and in his rise to the top of the social world, losing his idealism, his talent and turning to drink and dissipation". The hero, Dick Diver behaves in the same manner. He married Nicole Warren and is destroyed by her money²¹. As such Fitzgerald imaginatively reconstructs the occupations of "the gilded youth", of the very rich, of the social elite and in the last analysis explodes them to be sterile. Thus in his works he describes the frantic extravagances of the post-war boom, ultimately ending in blighted hopes.

John Dos Passos (1896-1970): Whereas Fitzgerald presented in his works the transition from one age to the other age and gave signs of the disillusionment on the part of the gilded youth who returned from War with high hopes, John Dos Passos worked in the same direction on rather an intellectual plane. Temperamentally, he was an aesthete and as such once he belonged to the group of Harvard Aesthetes, but he differed from them, as his primary interest lay in finding allies in a revolution that would abolish the industrial system after putting an end to war in Europe. His other co-rebels of the aesthete group concentrated on their hatred of 'puritanism'

and the tyranny of the mob'. He wrote to his classmate Arthur R. Mc Comb after leaving Harvard:

"Really Arthur, I am damned serious 'The forces of reason' must get together, must make a fuss - We want a new Enlightenment - New Byrons, New Shelleys, New Voltaires before whom Nineteenth century stodginess on the one hand - and Twentieth century reaction on the other shall vanish".²²

Like other authors belonging to the camp of Lost Generation, he participated in the First World War. Therein he participated as ambulance driver like Hemingway and soon began to make fiction out of his experiences. His books 'Three Soldiers' (1921) and "Manhattan Transfer" (1925) were outrageous to the older generation. The latter was more mature in presentation of the lives of men and women, indicating the unhealthy strain in urban life. Most of his characters are drifting towards disintegration and decay.

His most monumental work is "U.S.A." (1938), a trilogy consisting of "The 42nd Parallel" (1930), "Nineteen Nineteen" (1932) and "The Big Money" (1936). The first two were condemned as "revolutionary novels" but were, however, highly praised by the radicals; and violently damned by the conservatives. All the three volumes

recall the social development of the country during the first three decades of this century emphasizing the period of World War I and the postwar inflation. The climax of the theme is in the third part, showing the corruption of human nature in a civilization vitiated by commercialism and social injustice. There is no effective relief to lighten the prevailing sordidness. When everyone is rotten and everything is slimy, comparative values are impossible. Nearly everything which makes the U.S.A. a tolerable place to live in is left out of this chronicle. It is full of brutality of sensualism. What America is producing is the "News reels" made up of headlines, advertising slogans, scraps of popular song and current sayings. His attitude smacks of one upheld by the Radical Party. True it is, that he was the leading light of the Red decade of the 1930s. But gradually his disillusionment with the radicals turned him against the Communist Party, and against the New Deal and its inheritance. Till he comes to the last work of his trilogy "The Big Money" (1936), he had come to confess his disillusionment with the Radicals as well as the conservatives and all his characters come to an unhappy end.

The most ambitious of his later works is "District of Columbia", a political trilogy consisting of "Adventures of a Young Man" (1939), "Number One" (1943) and "The Grand Design" (1949). There is no advancement

on the nature of the theme as deployed in the first trilogy. The first part of the present trilogy portrays the disillusionment of having too hastily accepted communism, the second with Fascism and the Third with the New Deal in Wartime.

The Chosen Country (1951) and Mid century (1961) reveal a deeper change in values. The characters, he had derided in his earlier novels (e.g. the head of the Norton-Harjes Ambulance Corps) reappear in "Chosen country" as heroes of conscience.

The spirit of disillusionment at the hands of Dos Passos finds a treatment in a wider scale. It seems parallel to the ideological developments in the political and Economic fields. Hence it no more remains an eddy born of the War cult.

William Faulkner (1897-1962), today memorable for his imaginary Yoknapatawpha, the home of the Compsons and the Sartorises, the Mc Caslins and the degenerate Snopes, the aristocrats, the poor whites, and the postwar commercial exploiters of the South, Negroes, Indians, poor farmers and once wealthy plantation owners, the home of the southern part, started his career as an artist of the generation of World War I. He too belongs to the Age of Lost Generation. In the war, he served as a cadet in the Royal Canadian Air Force and gave the bitterest fiction about the wrecked soldier's return after World

War I. The "Soldier's Pay" is the classic of war experiences, and perhaps would have proved a potential force with the other novelists of the age, had not the lure of the Deep South caught him. The Yoknapatawpha legend consists of a series - *Sartoris* (1929), *The Sound and the Fury* (1929), *As I Lay Dying* (1930), *Sanctuary* (1931), *Light in August* (1932), "Absalom, Absalom" (1936) "The Unvanquished" (1938), *The Hamlet* (1940) and "Go Down Moses" (1942). It has almost assumed the significance of a Saga. It produces a description of moral confusion and social decay, rape and corruption in the most violent images. Thus even this novel aligns itself with the spirit of Lost Generation - the decay of values and social integration. As for Yoknapatawpha, one might say that its story stands for the human drama everywhere and always. He had himself said in a famous interview with Jean Stein : "I like to think of the world I created as being a kind of Keystone in the Universe, that, small as the Keystone is, if it were even taken away, the universe itself would collapse"²³.

Thomas Wolfe (1900-1938), born in Asheville, North Carolina, was most unlike other southern writers. He wrote four tremendously ego-centric novels "*Look homeward Angel*" (1929), "*Of Time and the River*" (1935), "*The Web and The Rock*" (1939) and "*You can't go Home again*" (1940). All these novels present a kind of auto-biographical essence. They are an attempt at a search

for spiritual paternity. They are the fruits of the vain struggle to escape from the web of time and circumstance to some firm vision of permanent things.

If the first two novels give a fairly coherent story of his childhood and youth in terms of Eugene Gant's, the last two continue his history, adding first details, through his developing literary career, his retreat to the little people in the slums of Brooklyn, his final break with Esther Jack and her corrupt theatre world and his visit to Germany. The most significant development is the growth of the hero's social consciousness, away from his earlier extreme individualism, through his contacts with the terrors of the Great Depression in America and with Fascism emerging in Europe. His hope for society was a noble hope; but he found no real way to implement it. In our study of the lost generation we can say that he was a fascinating writer whose aspiration far exceeded his achievements. Thornton Wilder, (1897 -), the celebrated author of 'The Cabal' (1926), 'The Bridge of San Luis Rey', 'The Woman of Andros', 'The Ides of March' (1948) had little to do with the contemporary situation. The very titles reveal his love of the historic past. Therefore it may be argued that he has no place among the writers of the Lost Generation. However, one thing goes in his favour and that is, though all his books differ from each other in place, in time, in social setting and in method, yet

all of them have the common projection of a universally shared experience. For instance in the "Ides of March" a distant object is magnified and Rome is described as if it was New York 2000 years later. Besides apathy to the contemporary situations, other fundamental differences are Wilder's devotion to older literatures, his apathy to group behaviour, and love of morals. However, he is one with the age in his individual responses to the conventional mores, in his experiences of the wartime service, in the time spent in Europe, and his later wanderings abroad, and finally his being a spectator of Greatness and decay in Europe.

E.E. Cummings (1894-1962), although a lyric poet hence out of place in the context of the history of novel, yet deserves an important place for us because he was only next to Hemingway, the great spokesman of the Lost Generation. From his undergraduate years he revealed the signs of revolt against what Cambridge and his father stood for, except personal integrity. Later on, he developed a taste for low life which teemed in Boston. He shares with other great spokesmen of his age like Hemingway, Fitzgerald and Dos Passos, a love of individual integrity, generosity and courage, but social authority had been odious to him.

"The Enormous Room" (1922), a graphic narrative in prose with overtones from "Pilgrim's Progress", recor-

ding his experiences in a French detention Barrack at La Ferte describes the deeply felt malaise that essentially links him with Fitzgerald, Hemingway and Dos Passos.

Between 1923 and 1926, he published four books of Poetry, all of which came under heavy fire by the literary critics, but they were greatly admired by many of the younger writers & he was adopted as one of their spokesmen²⁴. These poems reveal his impatience of all restraints, scorning sterility but indulging in intense pleasure of the senses (rather than of the mind), and at times gambling with death for fun, for reaffirming the joy in being alive²⁵, an adolescent feeling, one to which he looked back in the 1950 'with a continuing sense of 'we-ness'. The traditional subjects of (love', 'death' and Emotions also captivated his fancy but primarily he remained a poet of his generation. The other themes found in his poetry which were equally popular with a whole generation of rebel writers were first of all a revolt against Victorian standards of 'chastity' in language and behaviour. Then there is the expatriate theme praising the 'Superb and Subtle' Paris, with its life and gaiety. There is also the spectator's report on New York as another Great Show as the war had been, similar to the report by Dos Passos in his 'Manhattan Transfer'. There is also the contempt for the faceless citizens

leading ordinary lives as 'impersons'²⁶. Finally, there is a deep strain of anti-intellectualism - a prejudice against scientists and 'prurient philosophers'. Barring Hemingway's theme of giving and accepting death and that of Fitzgerald's - the lover betrayed for money, he has accommodated all other themes, making him the spokesman of all rebel writers.

Towards the end this early doubter and scoffer became more and more Christian. For him Christ became a divine intercessor. All his later poems thus portray a conservative Christian anarchism.

Ernest Hemingway (1899-1961), except for perhaps F. Scott Fitzgerald and Dos Passos, is the most outstanding spokesman of the tragedy and spiritual dislocation, of the Jazz age, the age of Freedom, or what we may veritably call 'The Lost Generation'. If it is said that he is the only embodiment of the spirit of Lost Generation in totality of its complex, it should not be offensive to the great literary connoisseurs of the age. Whereas the others had just dallied with the surface currents our Hemingway went straight to the depths of the age. In subsequent chapters we shall recount the reasons behind this partiality at a more opportune time. Our purpose at the moment is just to show the formal links with the spirit of the generation.

From the very early literary career which begins with "Three Stories and Ten Poems" to the last of his

career which concludes with 'The old Man and the Sea' he manifests in his works the different phases of the Lost Generation. If we concentrate here only on his novels, the first significant one, of course, is The Sun Also Rises which truly embodies the spirit of 'Lost Generation', the lost generation as it was understood and sarcastically used for him (E. Hemingway) by Gertrude Stein. It is about a group of young expatriates living in Europe in the wake of World War I and their beat-up conditions. It portrays the moral disorder inseparable from war. Like Fitzgerald's 'This side of Paradise', this novel too helped to depict and analyze the desperation evident in the overt gaiety of the Jazz Age. It exposes a deep melancholy that pervaded that age by dramatizing the moral predicament of a small group of 'displaced persons', thrown up by the war and by the economic imbalance² of their country on to the shores of France. Onwards the conflict between the moral victory and the physical defeat, continues and reaches its zenith only in The Old Man The Sea, the classic of the modern novel in American Fiction. A Farewell to Arms in the sequence presents the poignancy of the war-hysteria that had then captured the imagination of the aimless young Americans who were struggling to drift to some distant unknown shore. Hemingway bids for 'a separate peace' which his hero Frederick Henry discovers in love. There seems to have been many diver-

sions for the creative spirit of Hemingway - the bull fighting and its paraphernalia, the play of courage and cowardice, costume and theatre, 'Death in the Afternoon' is a classic in that direction. 'Green Hills of Africa' (1935), too dramatizes his own experiences of big game-hunting. However his interest in humanitarian causes never declines. 'To Have and Have Not' (1937), a persuasive social documentary, defines a decaying culture in Depressed America, dramatically illustrating the economics and revolutionary politics of the times. The play, "The Fifth Column" (1938), and the Novel "For Whom the Bell Tolls" (1940), besides dealing with the recurrent themes of bravery and cowardice, freedom and responsibility, love and death, just marches in another direction, i.e. the cult of human freedom. He is averse both to Fascism and Communism. He realizes the truth of Human one-ness and solidarity, 'No man is an Island intire of itself'²⁷.

"Across the River and Into the Trees" (1950), through the last days of Colonel Richard Cantwell, recounts again the horrors of war but it opens into another direction also i.e. the exultant affirmation of life. The one great irony, to which Hemingway the novelist has been an illfated victim is that in his case the death-instinct has been given such a priority as to quietly ignore the insistence on affirmation of life. "The Old Man and the Sea" is undoubtedly a remarkable dramatization in fiction of the triumph of affirmation over 'annihilation' or

'nihilism'. It is not possible to dwell at length here on this *virtus*, but it would be worth while to point out that the novel is a triumphant statement about the final moral victory over physical suffering and the spirit of despair. "Man may be killed but he cannot be defeated". Symbolically its theme may be defined as extinction versus existentialism, negation versus affirmation, each partaking its own destiny - the fisherman to kill and the fish to be killed. Its symbolic greatness lies in epitomizing all other preoccupations.

As for the posthumously published works, "A moveable Feast" (1964) recaptures, nostalgically, his early life in Paris in the twenties, memorable only for autobiographical details; "the Islands in the Stream" (1970) contains the uncanny sense of life and action that has been characteristic of his writing from his earliest stories to "The Old Man and The Sea". "The Island in the Stream" breathes the airs of resignation to duty and action as an antidote to loneliness. 'The Garden of Eden' is another posthumous work, published twenty-five years after his death and is a study in the tenderness and vulnerability of feelings.

If we go through all these works carefully we shall come to the conclusion that Hemingway has been preoccupied with death and violence in its different phases, as the cynical trait of the lost generation, as a

political force, as the law of Nature-love of primitivism animality of passion and finally the tenderness, love and affection as the marks of affirmation. It is he who drags the age out of the quagmire of despair and disillusionment. The age of Lost Generation comes to an end not with disillusionment but with hope and faith - the faith in normal courage and fortitude of spirit. He is the classic of the Age of Lost Generation.

CHARACTERISTICS OF THE LOST GENERATION

A brief ~~survey~~ of the works of the major novelists, stamped as they are, belonging to the Lost Generation, will enable us to arrive at certain common characteristics that held them together. These characteristics relate to the literary craft as well as the experiences for which they craved and which ultimately determined all their adventures in the realm of writing. The delineation of these characteristics will also enable us to have a truer perspective of the axis, range and vertex of the spirit of Lost Generation in the value-scale, in the pages that immediately follow this section.

What distinguishes them at the first instance is their being 'elite' - 'elite' they regarded themselves as such, but not by birth, money or education but by claiming the consciousness of exceptional merits. On the one hand, they were possessed of keener sensibilities and insatiate longings for far deeper experiences-experiences

lying far beyond the purview and scope of the contemporary genteel tradition or "the tradition of respectability". Yet, having insatiate longings is one thing and martyring themselves for them is other. The second step requires 'energy'. The one ends in dreams the other in active field. Our novelists, in that respect, may be deemed persons possessing accumulated nervous energy to do something heroic.

This moved them to be expatriates. Their being expatriates binds them further together. They migrated to Europe which betokened to them the augury of something sensational. They chose Paris as their centre - Gertrude Stein already being the centre of attraction. 'Paris' was almost a moveable feast to them. There they dallied in their efforts in learning the art of writing, nourishing a dream to form a voice based on such inner qualities as rigour, energy, independence, and vision. Their migration to Europe in quest of strange experiences did not prove an error of judgement because soon followed the sensational years of World War I. Almost all the novelists of this genre had their participation in War - either as Cadets or Ambulance drivers - another mark of solidarity among them. This had led critics to call them the novelists of the War-generation.

Their passion to join the war and to have first hand experience of War has been diagnosed as their mania

for death. Participation in war can have some justification on grounds of fighting injustice, despotism and other similar reasons, but not for the sake of killing or being killed. Our novelists William Faulkner, Scott Fitzgerald, Dos Passos, Cummings, Hemingway all of them had their passion for war experience. They went to the front as Cadets or rather ambulance drivers. Perhaps there was the presence of a death wish in an entire culture. The young men went out to die in a ritual fashion. This at its face value could not be insanity on the part of the Lost Generation. We can have two examples of that in literature - especially in the novel. Scott Fitzgerald for instance, felt that he was marked for death as soon as he put on the infantry officer's uniform. Hemingway too, for example, insisted on visiting a listening post in the frontlines, where he was blown up by a bomb from an Austrian trench mortar. The "Carnival of Death" had a strong fascination for them as satisfying their personal eagerness for stronger experiences as well as providing the matter for their novels. Scott Fitzgerald himself stated that he had spent all his army week ends working at a novel²⁸. War experience is a copula that binds them together.

"The carnival of death" of which we have spoken above developed a kind of feeling in them that they were the spectators of the greatest show on earth and that

'authority' is stupid and that only common soldiers deserve sympathy.

This strange experience of War had been attended by strange consequences manifest in literature. On the one hand it sharpened their instinct for life, the sense of 'we-ness' opposed to the 'they-ness', and on the other the cynicism, despair and disillusionment. This is the more important aspect of the war complex in the context of Lost Generation.

The cynicism, despair and disillusionment were the outcome of total loss of values brought about by War. This is evident from the amount of whiskey consumed in the pages of Hemingway, the return to primitivism, animal sports and a rebellious attitude to the contemporary, social, political and economic institutions. Their dream of governing the world was shattered. With the old swagbellied fogies²⁹ still in power the younger generation confessed to a despair with regard to enforcing any change for the better. They (the men of the younger generation) turned away from public service and their social aims, to the worship of their own individual whims. This, in the end, resulted in the display of a marked individual sensibility in the world of art and literature.

The rebellious attitude which distinguished the works of this generation, in the passage of time identified itself with the wave of non-conformity which was already afoot in other quarters at that time. There was

already a mistrust and a common moral rebellion against middle-aged morality. The standards of the fathers were rejected, producing a wide gulf between generations. The earlier works of Dos Passos, Cummings and Hemingway all revealed this tendency. For example, we have the 'fathers and sons' theme in the Nick Adams and other short stories of Hemingway. Later on, in "For Whom the Bell Tolls", Robert Jordan, repeatedly hallucinates and reminiscences—not so much of his father of whom he seems to be ashamed—but of his brave, ex-soldier, grand father whom he idealizes. If Cummings admired his father and that too in his later works, it was for his personal qualities of love, kindness, independence, and sincerity in his beliefs.

The rebellious attitude had its more sacred haunts and one of them is a revolt against victorian standards of chaste language and chaste behaviour. They described explicitly and frequently the act of sex. In the words of Malcolm Cowley, they were becoming "The connoisseurs of decay" ³⁰. The history of this decay had its various roots in the social, philosophical and literary traditions of the age.

One strange phenomenon common to all these writers barring Fitzgerald, was a disdainful attitude towards money. They dreamed of rising to a loftier status, but considered it as wrong to depend on money

to rise. They felt that high earned incomes stood for obligations, respectability and expensive habits all of which was hostile to art. They sincerely felt that a writer was ruined if he made a lot of money. As Hemingway commented to Fitzgerald about people who wrote for money : "This kind of writing is a type of whoring".³¹

All this led to the spinning and weaving of new myths and legends. This is evident from the legendary heroes, they presented as models that would be followed in each case, by thousands of their readers. It is manifested in the Hemingway young man like an Indian brave, the Fitzgerald young man who believed in money, and the Thomas Wolfe young man bent on devouring the world. Behind such heroes are large patterns of myth, like Fitzgerald's legend of money and Faulkner's legend of the Deep South, and of the dying wilderness and the legend which-became-ritual that Hemingway repeated in many contexts, of giving and receiving death. Hemingway and Faulkner most of all, but other writers as well, seemed to plunge deep into the past, or into themselves, to recover a prehistorical and prelogical fashion of looking at the world, then they looked at events of their own time in the same fashion and so enveloped them with a primitive magical emotion, as Faulkner did in the long story "The Bear" and Hemingway in his two part long short story "Big Two-Hearted River". It is just possible that

this emotion explains the legendary quality of other stories, by these, and other writers, as we have in the powerful short novel "The Old Man and the Sea". In a sense the men of the generation were all working together to produce a cycle of myths for a new century which was born with them and which they felt right from the beginning was to be partly their own creation.

The question of formation of new myths and legends takes us into the realm of characteristics that relate to the literary craft. It is here again that they share values in common. There is the same mark of rebelliousness in craftsmanship and style as in giving expression to the theme of disillusionment, antinomianism and extreme individualism : Barring Thornton Wilder who stood for the classical ideals of decorum, the rest tried to make their lives Byronic or Baudelairean.

Their first revolt came with the effort to redeem the language by getting rid of the 'big words'. The disasters of wartime were always distinguished by big lofty words - "glorious, vanity, sacrifice, blood, toil and tears". These words used by politicians, generals and journalists were concealing the fact that men were being driven to slaughter like cattle. Woodrow Wilson tried to promote democracy by proclaiming ideals not for people, but for Mankind presented in an abstract manner³². He became the archvillain for many writers like Dos Passos and Hemingway.

Hemingway stated their, revolt against the big words in "A Farewell to Arms" - "I did not say anything ... I was always embarrassed by the words sacred, glorious, and sacrifice and the expression 'in vain'. We had heard them sometimes standing in the rain almost out of earshot, so that only the shouted words came through, and had read them, on proclamations and I had seen nothing sacred and the things that were glorious had no glory and the sacrifices were like the stockyards at Chicago if nothing was done with the meat except bury it"³³.

Hemingway, who wrote these lines in 1929, was not the first to express the sentiments. Archibald Mac Leish expressed it in a 1926 poem and so did E.E. Cummings in his earlier poems. This theme was echoed for a long time in the novelists of the wartime generation.

This revolt against big words and noble sentiments helped to shape the prose style of a generation which preferred the colloquial style even in critical essays as in the essays of Edmund Wilson, and they distrusted any phrase connoting emotions. The style revealed a habit of mind and a widely shared purpose in writing. The generation was trying to learn about their basic emotions, no matter how simple or shameful, since they were revolted by the fake sentiment expressed during wartime and in 1919. As Hemingway wrote "to put down what really happened in action. the sequence of motion and fact which made the emotion" that search for concrete words to

express "what really happened in action"³⁴, became a distinguishing feature of the new literary age. This effort was often combined with an attack on the politicians and generals who, as Dos Passos wrote, "have turned our language inside out have taken the clean words our fathers spoke and made them slimy and foul"³⁵. This quarrel over style developed by natural stages into the radical pacifism of the 1930s which in turn was to find big words of its own. In short they exhibited an ideal of art that was a product of the Romantic movement, symbolism, naturalism, impressionism or a mixture of all.

As for technique in craftsmanship, "Impersonal" and "objective" are accurate terms applied to the talent of all these writers. For one thing, they tried to be accurate ^{obj}observers of their age; they recognised the value of being truthful, no matter who was hurt by this truth - every action was excusable and even admirable, if one simply told the truth about it, without boasting, without shame. For this they developed the spectatorial style, indirectly helped by their ambulance driving under a foreign command. In all of Hemingway's work one finds this spectatorial attitude, especially in his writing about the different wars he had witnessed and participated in. For example, the Caporetto section of "A Farewell to Arms", and the description of the fleeing Greeks in the Greco-Turkish War. Dos Passos tells of watching from

a village School master's parlour while Frenchmen went jolting past by truckloads on their way to death. "Faces merged into a blur. All we could see in the dim light was the desperation in their eyes". Although his tone is compassionate, it is that of a foreign observer. E.E. Cummings in his early poems, describes war, not as a shared experience but as a spectacle of death with aesthetic properties. Thus, he says, in "La Guerre".

"The bigness of Cannon

is skilful,

but I have seen

death's clever enormous voice

which hides in a fragility

of poppies".

Cummings, Dos Passos and Hemingway - all three ambulance drivers, more than Fitzgerald, were the writers most admired and imitated by their younger colleagues during the post-war years³⁶, so that their special perceptions and style set on a whole period in American literature, consequent to World War I, the stamp of the Lost Generation.

LOST GENERATION AND HEMINGWAY

The present section will be devoted to the scaling of the axis, the range and the vertex of the spirit of the Lost Generation in value-scale, and in that context we shall try to measure the exact position occupied by Hemingway.

As we retread the whole ground, covered in the preceding pages, the fact emerges that the novelists of the twenties started making a revolt against the tradition of respectability or what we call 'the genteel tradition'. They revealed a passion for stronger emotions - a Craving for bizarre experience. Fortunately World War I came. They diverted themselves to the front with the hope of augury of a new heaven, a new paradise. However, the experiences they underwent only helped in dissipating and disillusioning them. Their dream of romantic glamour associated with killing and 'be killed' came to be shattered. More than the sense of disillusionment it was the sense of disaffiliation that overwhelmed them. For a time being they were lost. They lost themselves in the general spree born of the Jazz Age. They drank and they indulged in cynicism. However, this is not the whole story.

Some of them still clung to their dreams of idealized human existence - man as the master of his destiny, man liberated from the clutches of despotism, whether social, moral, political, economic, or philosophical. They fought for some distant, but unknown, Arnoldian goal. The works of Scott Fitzgerald, Dreiser, Dos Passos and a number of other lesser writers reveal how they fought, and fought against different currents. In desperation, they sought compromise with the tradition.

Thus the texture of their fiction was woven by a complex of multitudinous dimensions. It was not the outcome of any single force, but of many factors which determined the taste and temperament of the age. The different factors, contributing to this complex, shall be studied in the next chapter. Here it will be sufficient to stress the point that the spirit of Lost Generation is a complex.

To illustrate the nature of that complex i.e. how various writers responded to the spirit of the age, we can casually take a few examples. For example, Sherwood Anderson would see no virtue in the hustle and bustle of American commerce, in its shallow intellectuality and disregard of human values (A Story Teller's Story - 1924, and Jar : A Midwest Childhood-1925), Fitzgerald would see the signs of a moral revolt within the "greatest, gaudiest spree" in history. "Theodore Dreiser in "An American Tragedy" attributed the disintegration of human character to a competitive, ruthless, materialistic urban environment. Writers like Waldo Frank (Our America - 1919), Harvey O'Higgins (The American Mind in Action - 1924) and Conrad Aiken (Blue Voyage) stress the disintegration of values brought by new movements in the field of Philosophy and Art.

In scale of values shall we say that the spirit of the writers of the Lost Generation is purely nihilistic ? Is it not the Jazz Age, the age of drinking, revelling and indulgence, the age of exploring different avenues for human salvation or in other words the age

of affirmation also ?

As soon as we seek an answer to these questions we discover that the scale slopes down to the negative side ; and thus the nickname 'Lost Generation' becomes almost justified in the case of most of the writers of Hemingway's Age. Even those who took shelter in revolutionary philosophies had to confess to a sense of failure. They ended with a note of interrogation or at best a compromise with the tradition or gave way to historic romance or religion. The case with Hemingway is otherwise.

Now we come to the final question of the relation, Hemingway stands with the impulses that brought about the Lost Generation. Here it may be pertinent to note that Hemingway's relation to the writers of Lost Generation has already been made the subject of this very chapter in earlier sections. However it would be worthwhile to stress that relationship once again, outlining the central position Hemingway occupies in the context of the Lost Generation. Hemingway's position is central to the Age of Lost Generation because it is he more than anybody else, except, perhaps, Scott Fitzgerald, who incarnated the tragedy and spiritual dislocation of the period between the two world wars. He became the greatest outstanding spokesman of it in the realm of fiction. If we take into consideration his work, we discover in them concentrated doses of horror, gloom, failure. We may

find only traces of these in such writings as "Three Stories and Ten Poems" and "In Our Time" (1923) and the satirical novel "The Torrents of Spring" (1926), but it finds its powerful expression in "The Sun Also Rises" which is said to epitomize the spirit of Lost Generation. The other milestones of his literary career are : 'A Farewell to Arms' (1929), replete with a sense of tragic irony, 'For whom the Bell Tolls' unfolding the tragedy of the Spanish War and finally 'The Old Man And The Sea' which reveals his obsession with the law of destruction as the basic truth. These are the magnum opuses. Even such works as 'To Have and Have Not', 'Across the River and Into the Trees', 'Islands in the Stream' contain the uncanny shadow of the gloom.

However one aspect which is very remarkable, and perhaps which is missing in other writers of the age, is his fighting across the pervading spirit of gloom from the very beginning and that will give us an insight into revolt against the spirit of his age. The titles of his works are highly symbolic, whether it be "The Sun Also Rises" (the Sun as the symbol of forces dispelling darkness and gloom); "A Farewell to Arms" (his opting out of the war and bidding for a personal peace by cognisance of the spirit of love); the Fifth Column (as if a new avenue has been discovered, again the cognition of the significance of possessing a set of beliefs, or of fighting for a cause) or the Old Man and The Sea (a

study in man's heroic courage and its invulnerability). And one is forced to draw the conclusion that if Hemingway is the embodiment of the spirit of disillusionment and spiritual nihilism or stooping down to the level of animality, then he is equally the artist of affirmation and spirituality.

If this thesis be granted, we will have a very clear cut picture of Hemingway's development through successive stages of (i) disillusionment, (ii) breaking up of the bonds and playing the role of a wanderer (iii) and finally restoration and affirmation. The problem for a student analyzing Hemingway's philosophic vision, is that all the three aspects in the works of the last period are too inextricably interwoven. He finds himself in a precarious condition when he tries to polarize the ultimate direction to which Hemingway's philosophic vision leads. However, in the second part of the thesis i.e. Chapters IV, V and VI (the first part comprising the first three ones primarily deal with the story of the complex of Lost Generation), a feasible attempt shall be made at streamlining the evolution of Hemingway's philosophic vision through the three stages referred to above.

This streamlining will attempt to show Hemingway, in himself, as the true embodiment of the spirit of his age in a sense in which we cannot speak of any other interpreter (representative or spokesman) of the

age. In true essence his works are spiritualized autobiography disguised in fictional terms. The way he dramatizes the individual experience in relation to the universal makes him the immortal classic of the world literature. He celebrates the triumph of the human spirit : Man can be killed but he cannot be defeated.

NOTES

1. Edward Wagenknecht : "Cavalcade of the American Novel" Oxford and IBH Publishing Co. 1952. p. 117.
3. See chapter III.
3. The Year 1950 has been tentatively selected because by that time the final verdict on the spirit of the Lost Generation has been summed up by the great spokesman of the age : Ernest Hemingway - when he published "The Old Man and the Sea" in 1952.
4. E. Wagenknecht : "Cavalcade" p 464.
5. ibid. p 464.
6. "The Portable Stephen Crane" : Penguin Books, 1979. Ed. Joseph Katz p. 185.
7. E. Wagenknecht : "Cavalcade" p 213
8. "The Portable Stephen Crane" p 448.
9. Quoted by Franklin Walker "Frank Norris" p 85
'Cavalcade' p 218
10. Alfred Kazin "Theodore Dreiser and his Critics" p 327
11. "Cavalcade" p 293
12. ibid. p 354.
- 12a. W.D. Howells : Literature and realism" : "American Poetry and Prose" Houghton Nifflin Co., Boston, 1962.
13. Malcolm Bradley: "The Modern American Novel" 1983.
14. See Section VII above

15. As Malcolm Cowley states : "It was the First World War that made (Hemingway, Fitzgerald, Dos Passos, Cummings, Wilder, Faulkner, Wolfe and Hart Crane, (all born between 1894 and 1900) a generation, by changing their world and by giving them shares, as it were, in a rich fund of common emotions". He later confirms the common bonds that unite all these writers into one generation, when he writes : A new generation "appears when writers of the same age join in a common revolt against the fathers and when, in the process of adopting a new life style, they find their own models and spokesmen". Malcolm Cowley : *A Second Flowering : Works and Days of the Lost Generation*. The Viking Press / N.Y. 1973, p 3 and p 38.

16. Ernest Hemingway : "A Moveable Feast" Penguin Books 1966 pp 24 to 29. All future references to AMF are to page No. 5 in this edition.

17. ibid. pp 27-29/EH to Carlos Baker/Easter Sunday 1951.

18. F. Scott Fitzgerald to Edmund Wilson - quoted by Malcolm Cowley : *A Second Flowering* p 20.

19. F. Scott Fitzgerald : "This Side of Paradise" quoted by Cowley : *A Second Flowering* p 23.

20. ibid p 47.

21. ibid p 45.

22. ibid p 79
23. Jean Stein : "Writers in Work", 1958 quoted by Cowley : A Second Flowering, p. 155.
24. E.E. Cummings : About their generation being nicknamed 'A Lost Generation' : "My point, however, isn't that many of us were even slightly heroic : and is that few of us declined a gamble. I don't think we enjoyed courting disaster. I do feel we liked being born". : "six Nonlectures." E.E.C. quoted by Cowley : A Second Flowering p. 99.
25. ibid p. 99.
26. ibid p. 100.
27. John Donne's Devotion : "The Oxford Book of English Prose" p. 171.
28. F.Scott Fitzgerald to a reporter : "I was certain that all the young people were going to be killed in the war", he said, "and I wanted to put on paper a record of the strange life they have lived in their time". quoted by Cowley :"A Second Flowering" p. 8.
29. Dos Passos wrote to a classmate "...all young men are frightfully decent. If we only governed the world instead of the swagbellied old fogies that do down with the middle - aged. "It reflected the sentiment of the 1920s leading to a bitter conflict

between the young and the old - quoted by Cowley :
"A Second Flowering" , p. 12.

30. ibid, p. 121.

31. Hemingway said to Fitzgerald about people who wrote for money "This kind of writing is a type of whoring". recounted in Ernest Hemingway : A Moveable Feast, p. 113.

32. M. Cowley : A Second Flowering, p. 16.

33. E.H. : "A Farewell to Arms" Penguin Books 1935 p. 143-4. All future references to AFTA are to page numbers in this edition.

34. E. Hemingway : "Death in the Afternoon" Grafton Books, London, 1977 (c) E. Hemingway Ltd., 1932, p.8.

35. M. Cowley : A Second Flowering, p. 18.

36. Writers such as Robert Penn Warren, Alfred Hayes, Vance Bourjaily, Norman Mailer, John Horne, Burns, Irwin Shaw Fredrick Buechner, who are themselves affected by the contemporary collapse of value.

CHAPTER - III

THE PHILOSOPHIC BACKGROUND OF
THE SPIRIT OF LOST GENERATION
AND DIFFERENT REACTIONS TO IT

CHAPTER - III

That the spirit of the Lost Generation is in the nature of a complex, is a fact well-established in the preceding pages. The question that now emerges, is whether the complex is the outcome of the individual idiosyncrasies of a few so-called elite personalities, forming a kind of brotherhood, or it is the outcome of certain shiftings or dislocations in the patterns of conduct, sensibility and thought. If it were merely the first, it would not be worth our deep care and attention, nor would, it deserve the title of 'generation'. Individual idiosyncrasies, in themselves, do not constitute a generation. They do so, when they filter through the masses and form the part of the general consciousness of the populace in majority. In our case, there is clear evidence to that effect. If, on the one hand, there is the manifestation of the spirit of disillusionment or disaffiliation in the writings of the 'elite', on the other; there is also evidence of it in the behaviour of the younger generation - in their cynic antics, the antics which often shocked their elders - in the cynical dizzy gaiety that carried with it the awareness of life as a meaningless accident. The age of the Lost Generation is equally the Jazz Age with all its cynical madness. This gives a clear indication

that the spirit of Lost Generation had its roots deeper in the intellectual march of the Age. If it is so, the writings of the great masters discussed in the preceding pages serve as the seismograph of the violent activities under the surface, revealing the inner drama. They activated, directed the spirit, sought emotional catharsis to it and finally brought it to the brink of asserting new values, especially through Hemingway. The shiftings, dislocations and changes in the patterns of social conduct, underscored by a feeling sensibility and cintellect, do form the part of the cycle of the Age and as such they deserve a careful analysis in the context of literary bearings. It is now only the question of priorities.

The crux of the problem with the Lost Generation being the collapse of old values, it is universally acclaimed that all shiftings in the values owed to World War I. In the words of Merle Curti : "Writers of the 1920s frequently ascribed to the war many of the tendencies which, on the surface at least, characterized the whole decade. If the general prosperity was not laid directly at the door of war, every one knew that the struggle had made thousands of new millionaires and put all Europe deeply in debt to Uncle Sam. Prohibition was frequently spoken of as if it had resulted solely from the necessity of wartime economy and wartime psychology.

The relaxation of conventional morals incident to War was often cited as an explanation of the antics of the younger generation, antics which often shocked their elders. The note of cynicism and disillusionment on the one hand and on the other the dizzy gaiety that looked on life as a "meaningless accident", were frequently attributed to the war and its aftermath. So too was the "wave of gangsterism" and defiance of the law which troubled so many decent people in America's greatest cities". There is no denying the role of war in bringing about the dislocation in the traditional pattern of conduct and behaviour. But neither the war is an exclusive phenomenon, nor does history begin with it. For authority we have again the same author. He prolongs his version of the shiftings as :

"It would be impossible to say how much influence the war itself had in conditioning many of the attitudes commonly assumed to be new in the 1920s. Many had apprehended before the war, the movement for greater opportunities for women, the self-consciousness of youth, the waxing prohibition crusade, the revolt against middle-class respectability and the genteel tradition, the activities of the under-world, none of these was new".¹

This evinces that the history of the dislocation dates back even prior to the commencement of World War I. We shall be within our limits if we take the breaking with the tradition and corresponding middle class respectability as the line of departure or the dividing line. If this were granted, the history of dislocation in sensibility would begin with the advent of Naturalism in American Fiction which at a later stage was further strengthened by the new movements in the field of Philosophy and science, and finally the conflicting ideologies in Politico-economic fields - the impact of war finding its place in the context of political events. Let us first start with the change in sensibilities. It begins with the impact of Naturalistic doctrines in art.

(ii)

PHILOSOPHY OF NATURALISM AND ITS IMPACT
ON THE REVOLT AGAINST THE GENTEEL TRADITION

Naturalism, in literature, is a movement which grew out of realism. It absorbed the philosophy of materialism, the biological theories of Darwin and the determinism of Taine : In fiction it concentrated upon the depiction of social environment, the defect of human nature and bourgeois society as is evident from the writings of Emile Zola, the greatest advocate of this school in fiction : The naturalists held the view that

man belongs entirely to the order of nature and does not have a soul or any other connection with a religious or spiritual world beyond nature. It treats man strictly in its physiological aspect and gives top priority to motives like 'hunger' and 'sex' - sex as a brutal desire. Its cult is purely materialistic and spiritually nihilistic. Its impact on literature has been in terms of a depiction of man's disintegration, as a pawn to multiple compulsions, prominence of sex description, devoid of all glamour, mystery, sanctified and idealized. Such a cult cannot remain without having its adverse effects on minds which had been long nourished on puritanic codes. Naturalism did not survive long even in Europe because of the counter-attacks upon it.

It entered into American fiction with Stephen Crane, Frank Norris and Ellen Glasgow towards the closing years of the nineteenth century. Then there was a great demand of these novels, especially the translations of stern, realistic continental fiction. For a time being the impact might have been kept in check on account of the strong opposition from the authors of genteel tradition. But once the seed was sown, it did flourish and flourished with vehemence, as it found favourable climate especially after World War I. A growing list of novels, beginning perhaps with Upton Sinclair's "The Jungle" (1906) to James Farrell's do

expose the tendency towards degeneration of man. However, one of the immediate relevance of Naturalistic Fiction in the context of the Lost Generation is to demolish the citadel of Victorian tradition of middle-class respectability or the convention of genteel tradition, bringing about a change in the pattern of human sensibility and preparing the age for the acceptance of man, purely in his physiological bearings. The tendency is quite manifest in Hemingway also.

Theodore Dreiser is an ideal test case in the history of naturalistic fiction. His best life story 'A Book about Myself' (1922) reads like a continuation of his novels and is the material of his novels. The early experience for the great "discovery" which he is alleged to have made through the reading of Nineteenth century philosophy and science made him reject what he called "moralists" and religionists". The art of telling a story seemed to him to require a marshalling of facts in an order most obvious and easily followed. Facts were an antidote to the "silly slop" of contemporary romances. He was not conventional in his writing, nor superficial or thoughtlessly optimistic. "Sister Carrie" (1900) had the advantage of a fresh, new, striking event. Its rawness made it of great importance. "Jennie Gerhardt" (1911) celebrates another woman and deals with illicit love and other unconventional matters. The social implications here are the same as in "Sister Carrie". In "An

"American Tragedy" (1925) which is called the "tour de force" of Naturalistic Fiction, he again deals with the incompatibility between human desires and social conventions. In the wake of Naturalistic tenets, he attributed the disintegration of human character to a competitive, ruthless, materialistic urban environment.

Naturalistic fiction got a fresh lease of life in the postwar period by some of the leading novelists of the twenties and thirties. John Dos Passos was early in the field, with his "One man's Initiation : 1917" (1920) and "The Soldiers" (1921). He wrote with a clinical detachment portraying the reaction to war of several type characters in the latter novel including a young intellectual nauseated by army discipline who seems to embody the author's point of view. Passos was greatly impressed by evidences of degeneration every where, and in all his later novels, he presents this picture of decay and a monotony of disintegration. In "Manhattan Transfer" (1925), all the characters are shown as drifting to disintegration in the midst of urban life.

In his trilogy "U.S.A." (1938), he recalls the social development of the country during the first three decades of the present century, with emphasis on the period of the First World War and the postwar inflation. He overstates the picture of corrupt

human nature in a corrupt commercial world.

Ring Lardner (1885-1933) is another early twentieth century novelist writing in the naturalistic vein. His early books "You know Me, Al" (1916), "Gullible's Travels" (1917), "Treat Em Rough" (1918) and "The Big Town" (1921) were all humourist novels of local American colour. But, during the decade of the postwar boom Lardner's tone became more sardonic and savage. He morbidly exaggerated, to a repulsive degree, examples of cruelty, stupidity and viciousness. In a series of books beginning with "How to write short stories" (1924), he concentrated on depicting contemporary insensitiveness and vacuity. In a seemingly unconscious manner he reported on the appalling mediocrity and vanity of the middle class. Like O'Henry, he wrote about ordinary people, professional athletes, salesmen, barbers, song writers, actresses, stenographers, and the like. But unlike O'Henry it was not the romance in the lives of these people, but their ugly aspects that interested him-their sadism, selfishness, dullness, spite, snobbery, and the general indifference to any values but those which flatter the ego. He was an anatomist of social corruption examining the sewers of the human nature.

Then there are two southern representatives in this group of naturalistic novelists. William Faulkner (1897) used the regional basis for more than

half of his novels. Beginning with "Sartoris" (1929), he built up the imaginary Yoknapatawpha county saga. The legends of this imaginary county include the early encounters between whites and Indians, the events connected with the Civil War, as related in "The Unvanquished" (1938) then the decay of a once powerful representative family in "The Sound and the Fury" (1929). "The Hamlet" is the story of the degeneracy of the plantation aristocracy. He specialised in describing psychological enormities, besides humorously observing southern folk-ways.

Erskine Caldwell's (1903 -) first two novels illustrating back country ways, "The Bastard" and "Poor Fool" (both 1930), were sensationaly horrible. But he moderated his realism in "Tobacco Road" (1932), bringing out the grotesque humour of a degeneracy which would be shocking in reality. In "God's Little Acre" (1933), there are hilarious exposés of the absurdities and obscenities of poor whites mingled with social injustices towards them. The same is true of "Journeymen" (1935). His later books also deal with sharecroppers and small-town folks. Caldwell has made serious studies of people existing below the level of possible subsistence in America, revealing the appalling sum of human misery endured by millions in the richest nation in the world.

Sinclair Lewis, choosing the village and the town revealed the disrupting effects on the lives of his

characters of the very values so much celebrated by the prosperity cultists. Indeed, Lewis's telling satires on the middle class philistinism of Main Street and on the American businessman as its exemplary created a literary sensation and won him the Nobel prize. The work of all these figures was a protest against the over-emphasis on prosperity, mass production, mass consumption, competition and personal success in material matters. But it was more than a protest. These men, in depicting the American scene as they saw it, proved once more that American life and thought during the 1920s were marked by less smoothness and uniformity than many surface indications suggested.

Thus the intrusion of the conventions of Naturalistic Fiction into American Fiction and its acceptance as such towards the beginning of the twentieth century and its following up in the twenties and thirties just marks a change in the moral sensibilities of the age and this also evinces that there has been a revolt against the genteel tradition of the nineteenth century. It brought into free play the role of sex as the part of materialistic philosophy. However Naturalism was not the only factor in effecting a change in the pattern of sensibilities. Owing to the impact of the new movements in the world of Philosophy and Science of which Naturalism in art had been the one outcome, the new materialistic psychology gained a new impetus and

there was a subsequent change in the pattern of thought.

(III)

THE IMPACT OF NEW MOVEMENTS IN THE FIELD OF PHILOSOPHY AND SCIENCE AND THE SUBSEQUENT COLLAPSE OF VALUES

The new movements in this context may be referred as (i) The Philosophy of Organic and Social Evolution, (ii) The Rise of Behaviourism, (iii) Freudianism, (iv) Theory of Relativity and finally (v) The Growth of Technology.

Chronologically speaking, the Philosophy of Organic and Social Evolution has been of far reaching consequence in changing the patterns of conduct, sensibility and thought and the spread of materialistic attitudes. The Philosophy of Organic Evolution found its greatest spokesman in Darwin (1809-82). According to him the species are always in a constant state of mutation and transformation. The transformation depended upon the environmental considerations, sometimes equated with the philosophy of the survival of the fittest. We are not so much concerned with the academical aspect of the theory as with the philosophic spirit and temper and its general consequences. The first outcome of his philosophy is the stress on purely animal behaviourism. Man in its last analysis is an animal. His behaviour is determined by physical drives rather than by any spiritual drive. Thus

"hunger" and "sex" came to be stressed as the most powerful drives. Secondly man's behaviour came to be conditioned by the physiological organic system, which later on came to be developed by "behaviourists". This placed , the philosophy of soul and mind as free agent's ' to will ' and 'to choose' at a discount. Instead of spiritual determinism, it came to emphasize material determinism. This gave a radical shock to the conventional, religious and moral values, especially those of Puritanism. Its impact on American life and letters towards the beginning of the twentieth century could not have been small, Darwinism was considered so horrible that its study was forbidden by Fundamentalists. In 1925, John. T. Scopes, a high school science teacher at Drayton, Tennessee, was publicly tried for teaching Darwinism². The battle, between fundamentalism and modernism had reached its high point. Nevertheless, the controversy which had shaken a considerable section of the religious world, was an evidence of residual intellectual conflict. As for its literary implications, we have already seen how Naturalism as its product had shaken the citadel of Gentle Tradition by its force of brutality. Even our novelist Hemingway cannot be studied apart from Darwinism because of the former's obsession with 'killing' and then 'survival'.

There was a general wave of scepticism overtaking the major part of the New Continent. We have

besides Spengler's Decline of Western Civilization with its inevitable gloom, defeatism and anti-intellectualism, Santayana's beautifully written philosophical essays on scepticism and animal faith so much so that if some of the intelligentsia turned away from the American scene and concerned themselves with esoteric abstractions of Badaism, the others, in their own serious works of art "reflected the boredom, the languor, the meaningless sophification of the 'Lost Generation', who like the characters in Hemingway's novels, lost themselves in drink, sex and the acceptance of the tragic dissociation of force and intelligence".³

Darwinism is a great paradox in the world of philosophy. On the one hand it is a paradox of determinism and uncertainty on account of environments, and on the other a paradox of evolutionary march (progress and prosperity). It gives rise to pessimism and gloom because of the concept of struggle for existence and survival of the fittest, i.e. despair only for the weak and the poor. Thus Darwinism played its own role, of course on an intellectual plane, to drive the intelligentsia into the fold of disillusionment. How would it have been possible for the reading public, especially men of keener sensibilities to keep themselves aloof from the turmoil created by it ?

Darwin's theory of Evolution of Physical organism immediately signalizes another name in this

field and it is Herbert Spencer whose theory of Evolution can be characterized as theory of Evolution of Social organism. He had called it 'synthetic philosophy'; "Evolution", to him connoted nothing but progress and hope. In American letters, it was responsible for the cult of prosperity, which ultimately gave way to disillusionment and despair as we shall see in the next chapter.

We have already noticed above how the Darwinian theory of Evolution with its vogue of anti-Christian creed, vogue of materialism and cult of primitivism sowed the seed of disillusionment, and uncertainty of human existence. However Darwinism is also responsible, through the cult of behaviourism, for the dislocation in the conventional standards of high morality.

THE IMPACT OF BEHAVIOURISM

Whereas Evolutionism was foreign to American mind, 'Behaviourism' is native to American soil. The concept of Behaviourism had been the off shoot of the construction of "a psychology without soul". It tried to make ready at the disposal of the theorists far greater masses of material regarding the dependence of mental processes upon physiological action-patterns (Hemingway's *The Old Man the Sea* is a beautiful specimen of this pattern). It is the science of purely

objective behaviour : The first formulation of a behaviourist system of psychology came in the form of a paper presented to a seminar at the University of Chicago in 1908 and in 1921 a lecture at Columbia by J.B. Watson, which appeared in the 'Psychological Review' (1913) : "Psychology as the Behaviourist Views it". It is beyond the scope of these pages to go into the details. It is better, we remain content with its identification with "a mechanistic or materialistic view of psychology on the biological approach to animal and human psychology"⁵.

As for its relevance to our study, we can presume that it must have its influence on the patterns of intellect, especially of those who were discontented with the traditional clerical view of life and were relying more and more on materialistic philosophy. It must have served a weapon for those who had been drifting away from traditional concepts and a source of disillusionment to the common intelligentsia who still, one way or the other, cherished a quasi-religious or spiritual view of human nature. Here is another eddy contributing to the whirlpool of disillusionment, at least at the intellectual level.

In the wake of the rise of biological sciences, the most illustrious name is that of Sigmund Freud, whose contribution to the overthrow of conventional morality and consequent decay cannot be undermined whether it

concerned the pattern of practical conduct, pattern of sensibility or pattern of intellect. Let us take a relatively brief survey of its impact on the shiftings and dislocations in different patterns and incidental whirlpool of the decay of values.

THE IMPACT OF FREUDIAN PSYCHOLOGY

Sigmund Freud (1856-1939), of Jewish stock, is associated with the discovery of the science of Psycho-analysis. He came to develop his theory in association with Breuer, another Viennese physician. In his researches on the cause of hysteria and its cure, he came across the strange role of unconscious mind. This resulted in his theory of Dreams, which in the case of children were thought to be satisfaction of unfulfilled desires and in the case of the grown ups, symbolic images. Besides the discovery of the role of the unconscious mind, and science of Psycho-analysis which in their own way came to revolutionize the whole technique of fictional writing he came to attach a new significance to the role of sex in infantile behaviour, as well as in adult behaviour. To a layman Freudianism is identical with sex-psychology.

His obsession with Sex-psychology had been the out come of a strange incident. While working with Charcot, he heard the former say to one of his pupils who had asked a question as to why a particular set of

symptoms appeared in a particular case. He replied with animation that such cases always had a sexual basis. And he repeated with emphasis, "Always, always, always". "Yes if he knows this, said Freud to himself, "why does he never say so?". Freud states that Breuer and the gynaecologist Chrobak, had made remarks expressing the same belief in the importance of sexuality for nervous disorder, and that when reminded of these remarks they denied making them. This led to a great discovery on the part of Freud, relating to the role of sex in the development of personality and its disorders⁶.

No where the impact of Freudianism had been felt with such revolutionary fervour as on American men of letters. It overswayed the mind of the general populace as nothing else had done before. Even before World War I Freudianism had come to attract the attention of Physicians, Scientists and general Intelligentsia; but during 1920s and onwards, it had come to compete with behaviourism in popular esteem. The impact of Freudian theories on the intellectuals of the age was manifold. First, they contributed to the understanding of the roles played in human conduct by such unconscious factors as infantile experience of sex drives and inhibition, the popular interpretations of which, like those of behaviourism provided scientific sanctions for defiance of conventional standards of morals. Secondly, they also contributed to the process by which science had already eroded

the traditional beliefs in man's importance in the universe. If the new developments in astronomy had already dwarfed man and his Earth and new developments in biology had put him in the animal kingdom, the new doctrines in the field of psychology had made him a creature of blind impulses and automatic responses to stimuli, robbing him of the last remnants of 'free will' and 'human dignity'. At least, that is how it appeared to those who cherished the older religious and humanistic values, and became a cause of great disillusionment.

As for its impact on literature, it had tremendous influence on the technique and subject matter. In American literature a great portion of the fiction of the 1920s had been indebted to the new psychological ideas. The path of psycho-analysis from Vienna to Greenwich village had been a straight one. Psycho-analysis came into the American consciousness because American writers were more than ready for the very active suggestions that Freudian theories had indicated for young novelists, because of the impact of William James' theories.

From 1910 to 1930, there was a growing curiosity regarding all the secret recesses of explanation for the sex life. Even before America's entrance into World War I the novels and verse of Theodore Dreiser and Edgar Lee Masters reflected the rising revolt against the conventional treatment of sex by the writers of the genteel

tradition. The breakdown of many inhibitions during the war, the popularization of Freudian and behaviouristic psychology, and the growing economic independence of women on all levels explain in part the widespread defiance of traditional sex morals during the 1920s. In social criticism this revolt against the elders, acquired the strange and interesting form of a half-scientific, half-imaginative investigation of the devastating consequences for modern America of the Puritan consciences. Waldo Frank's "Our America" (1919) Harvey O' Higgins, "The American Mind in Action" (1924) Mathew Josephson's, "Portrait of the Artist as American" (1930), Van Wyck Brooks' biographies of Mark Twain and Henry James were, each in its own way, documents in the history of the American moral crisis.

The Freudian theories offered to American readers in "The Interpretation of Dreams" (1913) and "Three Contributions to a Theory of Sex" (1918), translated by A.A. Brill, influenced, to a great extent, the attitudes of novelists resulting in many historically interesting "experiments". As in Europe, the extensions and elaborations of the so-called "Stream of Consciousness" technique were in abundance, so in America, too; and these combined in a precocious examination of American sex life, normal, abnormal, and otherwise. In its particular literary applications it took the form

of further and further elaborations of the "dream consciousness". The dream state, or the condition of reverie, became more and more the crucial means of developing a narrative. The dream state had its own kinds of subtlety, and its uses for social criticism. The more elaborate use of this form was partly because of the success which James Joyce's "Ulysses" had had in America. Conrad Aiken's "Blue Voyage" (1927) was the American novel most conspicuously indebted to Joyce. The explorations undertaken by Waldo Frank, of a peculiarly static and vague subliminal world, in "Rahab" (1922) "City Black" (1922), In Holiday (1922) and "Chalk Face" (1924) were for purposes of cultural criticism. As for the pervasive applications of Freud's discussions of the sexual life, these contain an important part of a general revision of sexual attitudes during the post war period.

Personal liberation from social taboos and conventions, which was the war cry of the group of writers, that came to the fore in the second decade of the century, got a new impetus at the hands of Freudian Psychology. The writers employed a variety of means to formulate and press home this programme - the programme of liberation from social taboos - sex being predominant. Dreiser's tough-minded though somewhat dry naturalism, Anderson's softer method of articulating the protest of shut-in people; Sinclair

Lewis's satires of "Main Street"; Cabell's florid celebration of pleasure; Edna Millay's emotional expansiveness; H.L. Mencken's wordly wisdom and assaults on the provincial pieties, the early Van Wyck Brook's high minded though bitter evocations of the inhibited past, - all these were weapons brought to bear by the party of rebellion, upon the struggle to gain free access to sex experience. This was backed by the longing for what was then called, "Sexual freedom". The novels, besides poems and plays also contributed to the development of a complete symptomatology of sexual frustration and release. In his "Memcirs", written towards the end of his life, Sherwood Anderson recalled the writers of that period as "a little band of soldiers who were going to free life from certain bonds". Not that they wanted to overplay sex, but they did want "to bring it back into real relation to the life we lived and saw others living. We wanted the flesh back in our literature, wanted directly in our literature the fact of men and women in bed together, babies being born. We wanted the terrible importance of the flesh in human relations again"⁷. Such writing now seems to be a naive inversion of American innocence, a turning inside out of the inbred fear and reticence, but we can admire its positiveness of statement, its zeal and pathos of the limited view.

The neurotic behaviour of some of the characters in these novels is in part ascribed to the ugly and dogmatic ignorance which a great majority of the post war novelists seemed to find in their elders⁸. The word "convention" became a most convenient scapegoat for all of the bitter laughter in which postwar novelists indulged, at the expense of their innocent elders. Nor had the older generation quite understood the need for freedom in sexual experiment out-side of institutional blessings and taboos. Thus we have an extensive record, in the fiction of Ludwig Lewisohn, of an impassioned protest against the divorce laws in "The Case of Mr. Crump" (1920) and in "Stephen Escott" (1930). D.H. Lawrence and Mable Dodge Luhan, with their disciples, preached the mystically romantic gospel of "the wisdom of the flesh" and of salvation through indulgence in "the wise vices of the flesh"⁹. Then we have the sophisticated treatment of sexual freedom in the writings of James Branch Cabell, Edna St. Vincent Millay, Carl Van Vechter, and Scott Fitzgerald. The more whimsical and poetic treatment of the same theme is rendered by Sherwood Anderson and Floyd Bell. The naturalistic, behaviouristic and hard-boiled treatment has been meted out by Ernest Hemingway and John Dos Passos and Theodore Dreiser. (Dreiser can be called the pioneer in the movement). All of them in various nuances manifested the new concern with sex. Dos Passos can be accused of,

conscientiously descending to the depths of vulgarity and sexual realism. Hemingway likewise overplays the role of sexuality. He does it with a sheer physical abandon that is akin to the mating of barnyard creatures. Hemingway had made a confession to that extent in a remark made to Kurt Singer, ..

"Sex in my books is a part of total living, and it is true. Maria, who was raped in "For whom the Bell Tolls" was a woman I knew when I write about suicide, Castration, shell-Shock, homosexuality, it is because I know the people who have experienced these things Sex is not pretty, and love, like religion, often causes more suffering than happiness"¹⁰.

Speaking of love in context of sex in "To Have and Have Not" Richard Gordon's wife says :

"Love is the greatest thing, Isn't it ? Love is just another dirty lie. Love is ergoapial pills Love is quinine and quinine and quinine until I am deaf with it..... Love hangs up behind the bathroom door. It smells like Lysol. To hell with love"¹¹.

Again, to Kurt Singer, he remarked,

"sure, there is a thrill in love, a thrill in sex, but there are many other thrills.

A Man's virility and potency can be seen when you watch a missile leaving the launching pad at Cape Canaveral or a slender man face a ton of bull in the ring some of my biographies have called this 'orgasmic rejoicement'.

Perhaps they are right ... I have found strength, Zest, excitement, sexual if you like, in the green hills of Africa, the fiestas in Southern Spain, and on the inky sea of the Caribbean"¹².

Thus all the writers of the so-called 'Lost Generation' reveal a tendency of the age towards the obsession with sex. The references to sex as sex, without any hollow or romantic passion surrounding it, mark a fall in the barometer of Social Morality. Deployment of Free Sex seems to be a creed of intellectual faith with the writers of that generation.

Adding to this unrest and uncertainties, already prevalent in American intellectual life, were the speculations in the realm of Physical Science. Till now we have trodden the grounds in the wake of Biological science and their aftermath. But when we look to the physical sciences, we find the same aggravating tendency from the pursuit of Physics. Modern Physics especially that of Einstein has flouted all certainties. Up to the

end of the nineteenth century, we were atleast sure of the Absoluteness of Time. But Einstein's Theory of Relativity had done away with the Absoluteness of Time. There is nothing that can be regarded as absolute. The Age had to confess to a sense of despair where everything is passing through a mutation and change. All permanent foundations of moral faith had been completely shaken.

Till now we have been recounting the story of the Lost Generation purely from the academic point of view. However, the spirit of ages owe much more to those who claim themselves to be the makers of the destinies of the age, i.e. the so-called statesmen and political thinkers. Let us see how the conflicting views, they publicized among the populace, had contributed towards deepening the crisis of disillusionment and effecting dislocations in patterns of thought, feeling and action.

(IV)

THE IMPACT OF POLITICO-ECONOMIC PHENOMENON
ON THE PSYCHOLOGY OF LOST GENERATION

This is the most crucial phenomenon, as from the very beginning American political forum did not show any signs of a well formulated set of ideas regarding its destiny in the larger world. Nonetheless towards the close of the nineteenth century the problem of the role of America in the international field started disturbing the minds of the then statesmen. This was due to many

factors : First it was due to the change in the economic pattern - a change from an agrarian pattern to an industrial pattern which required annexing of the contiguous territories and building navy for sea-commerce. Expansionism came to be regarded a need of the hour. Secondly, the Social Darwinists like E.A. Freeman¹³ seemed to give scientific sanction to the idea that in the contact between peoples, the superior must always triumph. The idea of the innate superiority of the anglo-Saxon race, including the Americans, was being established. The following exhortation of Josiah Strong in 'Our Country' (1885) could not have failed to stir the imaginations of the contemporary generation :

"This race of unequalled energy, with all the majesty of numbers and wealth behind it - the representative, let us hope, of the largest liberty, the purest Christianity, the highest civilization - having developed peculiarly aggressive traits calculated to impress its institutions upon mankind will spread itself over the earth"¹⁴.

This had the effects on thinkers like Captain Alfred Mahan's theories¹⁵ and Theodore Roosevelt's. The former came increasingly to link war and imperialism on the one hand, with moral righteousness and idealism on the other. Roosevelt was more violent in his exhortations. Not only did he express his disdainful wrath

and contempt "for the whole flapdoodle pacifist and mollycoddle outfit", so lacking in manly athleticism and moral fibre, but also opined that "the man who fears death more than dishonour, more than failure to perform duty, is a poor citizen; and the nation that regards war as the worst of all evils and the avoidance of war as the highest good, is a wretched and contemptible nation, and it is well that it should vanish from the face of the earth"¹⁶. This shows how gradually the nation, towards the close of the nineteenth century and beginning of the twentieth century, was cultivating a militant psychology. It is true that it met with opposition at the hands of Pacifists but it enjoyed considerable vogue, thanks to the Social Darwinists, the preachments of such Romanticists as Ruskin and Nietzsche, the scrambles of the European powers for colonies. Even such pacifists and anti-imperialists as Woodrow Wilson came to realize the need for force, by recognizing the fact that "the day of our isolation is past"¹⁷. Mankind had to be saved from Kaiserism and Prussianism. The intellectuals passing through conflicting ideologies came to realize the need for Anglo-American entente. It being established, the decision ultimately went in favour of War in April, 1917, "to show the world that she (America) was born to serve mankind", to lead in "a People's War, a war for freedom and justice and

self-government amongst all the nations of the worlds, a war to make the world safe for the peoples who live upon it and have made it their own"¹⁸. Thus April, 1917 marks a turning point in the socio-political, economic and cultural history of the continent.

The Impact of War : The story of the Lost Generation is inextricably interwoven with the outbreak of World War I. Most of the writers of that age are unanimous about war as being the main source of all disillusionment, despair, and fall in moral virtues. If not, it atleast channelized all thinking in that direction. In the opening section of this chapter we have analysed the evidence that the dislocations in moral conduct, sensibilities and thought were caused by the War.

The question now before us concerns the exact impact of the war on the psychology of the Lost Generation. In short, to start with, we can say that those who went to war voluntarily, felt that they were going to fight for a heroic cause. But the way the war ended, all enchantment was gone. There was no arriving at the promised land. People found themselves more entrapped socially, politically as well as economically than they had ever been before. Secondly, they were disillusioned as regards the individual romantic glamour which they (the young yankees) cast upon war. What they experienced was the physical agony caused by syphilis

and a mental agony with a tremendous fall in moral virtues. After the end of the war they had lost all other chances in life, except running from one field to another in a bewildered manner. They were like lost sheep. There is a good summing up of the situation by Kurt Singer in "Life and Death of a Giant": "The fickle public is quick to be aroused and equally fast to forget. The here today is a has-been tomorrow. Soldiers all over the nation were finding that when they put their uniforms in mothballs and gave their medals to their mothers or sweethearts for keepsakes, they were denuded, emasculated, deglamourized and 'reduced' to a mere mortal status. Unwillingly and disillusioned they climbed back into the costumes of their trades, overalls, business suits, or professional uniforms. There was no G.I. bill, no veteran housing bill, pension or benefit. Colleges did not reward them with financial aid to make up for the time lost at the front. There were no loans or grants, and Hemingway had not been able to save money on his meagre pay with the Red Cross or with the Italian army. Life was anti-climatic, a let down." Hemingway had expressed similar disillusionment with war, although on different grounds :

"Some people used to say : why is the man so pre-occupied and obsessed with war, and now, since 1933 perhaps, it is clear why a writer

should be interested in the constant, bullying murderous, slovenly crime of war. Having been to too many of them, I am sure that I am prejudiced, and hope that I am very prejudiced. But it is the considered belief of the writer of this book that wars are fought by the finest people but they are made, provoked and initiated by straight economic rivalries and ~~by~~swine that stand to profit from them²⁰.

Finally we sum up the situation in the words of John Peale Bishop :

"The most tragic thing about the war was not that it made so many dead men, but that it destroyed the tragedy of death. Not only did the young suffer in the war, but every abstraction, that would have sustained and given dignity to their suffering. The War made the traditional morality unacceptable, it did not annihilate it, it revealed its immediate 'inadequacy'. So that at its end, the survivors were left to face as they could, a world without value"²¹.

This was the fate of those who participated in the War.

However, there was another immediate effect

resulting in the criticism of democracy which had served as the foundation stone of all their political ideologies. Students of political science wondered, whether democracy could survive the onslaught of highly organized pressure group minorities - the 'élite of the society who became more and more convinced that the average intelligence being low, the democratic ideal could never be achieved. Paul Elmer More and Irving Babbitt were rather the symptoms of the debasement caused by democracy rather than its spokesmen because the onslaught against democracy had cut more deeply into the popular mind than was understood. Nonetheless there was no dearth of writers who accepted the challenge thrown by democracy. While the intellectuals of the age remained entangled in an ideological war-fare, a battle between democracy, fascism and communism, Hemingway had always been on the side of democracy.

The above discussion shows how the occurrence of World War I activized the political conflicts thus cutting the current of disillusionment with the lower intelligentsia even at the deeper levels, which found expression in the popular stories and novels of the age. Still the political ideologies have their economic bias also. Our story of the Lost Generation cannot be considered upto date without a reference to the economic crisis.

The economic crisis had had its first roots in the change of economic pattern from an agrarian civilization to an industrial civilization, which glorified the values of mass consumption, success, comfort and prosperity, for all and for ever, which came to be associated with the cult of Prosperity.

The cult of Prosperity was the outcome of the technological advancement. War encouraged the value of mass consumption, mass indulgence and revelries at the expense of higher values of life. However, this pattern was never accepted by the most gifted writers of the age. Ellen Glasgow, Eugene O'Neill, Sherwood Anderson and Edmund Wilson depicted what they regarded as the blighting effects of these values. John Dos Passos in 'Manhattan Transfer' and Theodore Dreiser in 'An American Tragedy' attributed the "disintegration" of human characters" to a competitive, ruthless, materialistic urban environment. Sinclair Lewis, choosing the village and the town, revealed the disrupting effects on the lives of his characters, of the very values so much celebrated by the prosperity cultists. Indeed, Lewis's telling satires on the middle class philistines of Main Street and on the American businessman as its chief exemplary created a literary sensation and won him the Nobel Prize. The work of all these writers was a protest against the over-emphasis on prosperity, mass production, mass competition, and personal success in material matters.

The greatest shock to the cult of Prosperity came when the great debacle of 1929 struck the United States. It was marked by a deep crisis and bewilderment all-round. It was a common apprehension with everyone that "The middle class paradise which we built on this continent, and which reached its zenith no later than 1929 will be in decay before the half-century mark is rounded. The literary figures of the 1920s who had protested that business enterprize "could not provide for the needs of the spirit" now maintained in the words of one of their spokesmen, that it could not even provide men with food and clothing²². Its deep impact could be seen on Hemingway too, Louis Adamic wrote in one his essays in Harper's Magazine" : We are facing a new era. This is a time of translation and profound frustration, of agony and decay"²³. Dorothy Thompson expressed her fear to a callous extent that the barbarians with healthier instincts, will eventually inherit this earth:

"There is something basically wrong with a society in which the affirmation of life itself, the will to live and to create life becomes atrophied. No amount of civilization culture and technical achievement will save such a society in the end. The barbarians with healthier instincts will eventually inherit it"²⁴.

The subsequent history brings us to the New Deal in the economic life, which rendered the progress

curve upward but without much avail. There was a quest of new certainties all round till the efforts gave way before another World War and then the quest of new certainties moved round the reaffirmation of moral values, values of human spirit on the psychological level as Hemingway had depicted in his "Old Man and The Sea". There is no escape towards the outside, but a strengthening of the powers within. It is this which makes the study and interpretation of Hemingway relevant to the age.

Now to return to our story of disillusionment, we can say that we have arrived at a stage that needs summing up the story of disillusionment, despair, and pessimism, in a nutshell. At the first stage we come to realize that the spirit of the Lost Generation is intertwined with the collapse of values or the values of affirmation of life. The Mania for deathwish, destruction, extolment of sex life, passion of animality were rather symptoms of something that seemed to be going wrong. We will also have to admit that this decay in values did not remain confined to any age, especially the 1920s'. Its tidal wave continues till the 1950s and onwards. The label of Lost Generation for the 1920s was due to the signalling remark of Gertrude Stein. It had its contemporary value and is still valid. Its contemporary value was because it marked

a revolt against the genteel tradition or tradition of conformity to the values. Finally its resurgence was not due to any particular factor, but a chain of events in the patterns of thought embracing the regions of physical and biological sciences on the one hand and the socio-political and economic regions on the other. That caused a change in the pattern of sensibilities and patterns of conduct. The most amiable and tame, accepted the suggestions of the popularizers of knowledge or the intermediary interpreters, but the extremely sensitive displayed a non-conformistic attitude and shared the feelings so in common, that they were looked upon as constituting a generation of their own.

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SECTION - BDIFFERENT REACTIONS AGAINST THE SPIRIT OF
DISILLUSIONMENT : A STUDY IN THE QUEST OF VALUES

The survey, given above, recounting the forces that played a vital role in upsetting the whole traditional pattern of 'respectability' and genteelity, and incidentally ushering an era of all-round decay in values raises one pertinent question : Were there no attempts to come out of that quagmire - did the philosophers and artists go on cultivating their gardens though the ground seemed trembling beneath their feet? If the answer is in the affirmative, that there were such attempts, then another question arises : what was the direction of their efforts to resolve that tangle of disillusionment or disaffiliation and despair.

As we seek answer to this query, we discover that the age manifests three major reactions : (i) Escapism, (ii) Advocacy of New Humanism, (iii) Passion for life of action and propagation of communistic ideals. We shall take a brief survey of these reactions severally and examine their magnitude.

(i) Escapism :

The first in the series to come is 'escapism'. Escapism also shows many traits. Some like Hemingway became permanent expatriates, sauntering through different parts of the world, seeking satisfaction to their strange

craving and earning their livelihood through the expression of their weird and bizarre experiences. Those of this group who had sufficient income spent their days in Greenwich village or on the Left Bank in Paris, busying themselves with the practice of esoteric abstractions of Dadaism or losing themselves in the profound psychological insights of Marcel Proust, or Joyce's exciting use of Stream of Consciousness Technique as in *Ulysses*.

The others took refuge in the dream-world of the past or relied on religious compensations for the ills of life. For example, Ezra Pound delighted in Provencal Poetry and Japanese Prints. T.S. Eliot, after writing his erudite and obscure lyric of despair - 'The Waste-land', found solace in Anglo-Catholicism, monarchism and the authority of the classics. Many sought shelter like Hemingway's characters from the antagonism of individual integrity and institutional disciplines and mores, in 'drink' and 'sex'. The last ones have been nicknamed as 'romantic hedonists' by A. Hobson Quinn. This, being the most prominent variety, calls for a closer study.

The 'romantic hedonists' comprised that group of writers who cultivated a deep dislike of the world and failed to make terms with its mores and customs. They took solace in projecting an imaginary dream world.

From their point of make-believe they frequently bombarded the unsatisfactory world with criticism and satire. F. Scott Fitzgerald is the truly representative as well as the most permanently interesting, writer of this coterie. His tendency to an inner split was increased by his being the active participant of the drama of the age. He came into manhood just as the pleasant expectations cherished by Americans, prior to 1914, were abruptly blown away. Like many of his contemporaries, young and old, Fitzgerald could not immediately change direction and in his first novel, he became the spokesman of desires that had lost every connection with reality. The frantic extravagances of the post-war boom helped to create the most valid symbols of the spirit of the hour. In him the Jazz Age became articulate.

In his all too-brief career Fitzgerald tested, in imaginative terms, the occupations of the gilded youth, of the impressively rich, of the social 'elite. He found them sterile. He did his best to find security and satisfaction in the dream world of riches and exclusiveness. However, when his career closed, he was proclaiming with entire honesty the failure of his attempt. J.B. Priestley regarded him as one of our religious writers in his own fashion. He gave a name to his age that he lived through and saw it also burn itself out. As a New York Times Editorial stated after

his death : "He was better than he knew; for in fact and in the literary sense he invented a generation he might have interpreted them and even guided them, as in their middle years they saw a different and nobler freedom threatened with destruction"²⁵.

If this side of Paradise (1920) embodies the wit, the cynicism, the bewilderment and longing for glamour by dispossessed youth it also projects the compensatory dream of revelry and glitter, emotional and hollow ritual of delight indulged in by suave young men and lacquered maidens. In the same vein are the short stories collected under the title, "The Diamond as Big as the Ritz", "Tales of the Jazz Age". "The Diamond as Big as the Ritz" is a symbolic fairy tale about unlimited wealth. While "May Day" crystallizes the hard and callous atmosphere of New York after the first world war where the soldier, Gordon Sterret, after returning home, is forced to put a bullet into his head, "Crazy Sunday" is a Hollywood overture to "The Last Tycoon" depicting the crazy relationship of Stella and Miles Calman, film Director. 'The Last Tycoon' (1941), an incomplete novel would have sketched the last strong-hold of American make-believe and escapism, i.e. Hollywood. Of course, there was no other place for a rootless author or a person of the "Lost Generation" to go to.

James Branch Cabell was another romanticist among the early 20th century American writers. He supplied American readers for more than a decade after the war, with flights of fancy. In several critical statements of which "Beyond life" (1919), and "Straws and Prayer books", (1924) are representative, he had put forward an unorthodox theory of fiction as dream-allegory which may interpret the inner meaning of life and present its values, unlike naturalistic fiction. He presented a series of romances set in the mythical realm of Poictesme and featuring in Dom Manuel a highly sophisticated hero, whose pursuit of unattainable ideas has left him a baffled and cynical hero. Under cover of his fiction, he is busy poking fun at the foibles of the contemporary world.

Joseph Hergesheimer was another worshipper of beauty in exotic forms. He began by writing somewhat atmospheric stories of the historical past. "The Three Black Pennys (1917)" describes the fortunes of a family connected with the Pennsylvania iron industry. "Java Head" (1919), his best book, describes the confusions caused in Old Salem when a Yankee Skipper brings home a Manchu lady as his bride.

Interest in the national past was stimulated as a consequence of World War I and resulted in a certain amount of historical romance in 20th century fiction.

The Revolution and the Civil War, Pioneer life and the opening of the West, these episodes almost monopolized public attention.

The historical realism in the war novels of James Boyd, recreated the background of the Revolution in "Drums" (1925), and of the Civil War in "Marching on" (1927). Kenneth Roberts presents conscientiously factual accuracy in his historical novels like "Arundel" (1930) and "Rabble in Arms" (1933). More successful were Walter D. Edmonds and Stephen Vincent Benet. The latter's "The Devil and Daniel Webster" (1937) was a very successful synthetic American Folktale, comparable to Irving's 'Rip Van Winkle'.

This preoccupation with subjects other than the larger economic and cultural issues in American Society was condemned by a small group of leftist critics, who insisted that all that was not concerned with social contents according to the Canons of socialistic realism was escapist. Such a kind of writing was a deliberate part of the strategy of escape. But the Marxist critics failed to appreciate the eternal values of escape in literature and art; they ignored the need of human beings at times for such 'escape' as that provided by "art for art's sake", and those elements in human life that have seemed to the poets and novelists to transcend time and place."

(ii) The New Humanists

With the New Humanists we come to the study of a higher level of reaction. It is one that deals with the intellectual and philosophic aspect. It is a reaction posed by the intellectuals who on account of an increasing sense of uncertainty and confusion came to despair of further progress in the direction of democratic liberalism and to seek assurance in the revival of time tested systems of authority baseed on ethical or religious sanctions. An Ethical order was invoked by the group who called themselves the New Humanists. They set themselves to counteract the tendency of natural science to assimilate man with nature. Their fundamental tenet was a sharp insistence on the distinction between "law for man" and "law for Thing"²⁶.

Irving Babbitt, who had been professor of French literature at Harvard for 20 years, was convinced that most of the loose thinking of our time was traceable to romantic and humanitarian doctrines derived from Rousseau and to Utilitarian ideas stemming from Bacon. He strongly protested against these two perversions in a series of manifestoes beginning with "Literature and the American College" (1908) subtitled "essays in defense of the humanities", and also including his famous book "The New Laokoon" (1910) - on the confusion of the Arts, and "Rousseau and Romanticism" (1919). He gave rise to a

tremendous amount of controversy.- From his classroom the cadets of the Humanist cult went on to academic positions which they defended strongly against the "barbarian hordes of modernists". Their slogan was the will to refrain the "inner check" from what, it was not clear at all²⁷.

Paul Elmer More shared with Babbitt the leadership of the Humanist group. He was a sound classical scholar and a student of Sanskrit. His Toryism was instinctive and uncompromising; he was decisively anti-radical, antinaturalistic, antidemocratic, and anti-humanitarian. Both men were primarily literary critics, but they, nevertheless, expounded a conservative social philosophy, which emphasized both the doctrine of the elite and a certain kind of individualism, and severely criticized radical and reform ideologies. According to the new humanism, men are by nature unequal, and justice consists in a fair division of rewards according to the intrinsic importance of the task and the excellence with which it is performed. The proper function of education is not to bring about false equality, but rather to serve as a means to enable individuals to find their proper level. Essentially a savage, man becomes humanized only in so far as he discovers his inward self, and as he wages on the inner and spiritual level, the battle against primitive instincts and the false values of society - particularly its vulgar worship of material success, its false equalitarianism, its sentimental

humanitarianism.

Although in humanist-eyes the real conflict of life takes place on the inner level, the exteriors are nevertheless of consequence. In fact the humanists elevated property rights to a position of paramount importance despite their dislike of the grasping Materialism of the plutocracy. It was More's opinion that since civilization has advanced in relation to the security that property has enjoyed, to the civilized man "The rights of property are more important than the right to life"²⁸. Property rights are in actuality superior to so-called human rights, to dubious ideals of liberty, equality and fraternity. The new humanism put aside rights and sympathy, as social values and insisted on the greater importance of discipline, duty, restraint and responsibility.

The new humanists regarded radicals and reformers as sentimental traitors who sought repentance in mawkish humanitarianism. The experience of the past, they argued, proved that the radical and the democrat were wrong in supposing that society is perfectible. Only the individual can be saved, and salvation lies in subordination to the tested standards developed by the long past. These values-respect for property rights, the classical canons of the golden mean in literature, art, and philosophy, - leave no place at all for

enthusiasm for the new, for change, for revolution. An imperfect freedom is preferable to a regimented and slaving equalitarianism; quality excels quantity; selection of superior individuals capable of relative perfection transcends sympathy for mankind as a whole. In essence this was the doctrine of the New Humanists.

But the New Humanists were unable to establish any vital relation with the contemporary world. After the ablest of the younger critics, Stuart P. Sherman, renounced his allegiance to timeless values in order to engage in literary journalism, the movement fell into less competent hands. It enjoyed a brief effulgence about 1930, then faded for the lack of sustained public interest. The basic defect of all attempts to construct a yardstick from the classics has been well stated by T.S. Eliot who was himself sympathetic to Humanism in the traditional sense :-

" There is, it seems to us,
At best, only a limited value.
In the knowledge derived from experience.
The knowledge imposes a pattern, and falsifies,
For the pattern is new every moment.
And every moment is a new and shocking,
Valuation of all we have been"²⁹

(iii) The Reactions in Favour of Fascism and Communism

From Romantic Hedonism and New Humanism to

Fascism and Communism is to get away from the traditional individual fold almost to the revolutionary camp of totalitarianism and collectivism - a life of complete regimentation. Of the two, Fascism had comparatively a lesser vogue than Communism. Nevertheless a few intellectuals openly avowed fascism, whereas others expressed ideas closely related to it. Lawrence Dennis tried his best in his writings to adapt fascist ideologies to the fascist-like secret societies such as the Khaki Shirts, the Silver Shirts, the Crusaders, and the National Watchmen. Primarily, they were men of action. On the whole, formalism or totalitarianism aroused little enthusiasm. Their promise to provide security to the American masses, fell, for the most part, on indifferent ears. However, the same cannot be said of the leftist philosophy, i.e. the doctrine of communism based on the cult of Marxism.

The full impact of Marxism on American writers may be dated from World War I and the Russian Revolution. But the rank and file of Americans repudiated, with incomprehension and horror, the novel tenets of Lenin and Trotsky. Through the 1920s, though 'Das Kapital' and other Marxist writings were read, few intellectuals in America were captivated by communist teachings.

But the financial collapse of 1929 and the ensuing depression burst the bubble of prosperity. The

leadership of big business was fatally discredited while the New Deal (The revolutionary changes by F.D. Roosevelt) was attempting to re-establish public confidence in an economic machine. Sensitive thinkers were wondering whether the time had not come to scrap the system of free enterprise as a decrepit relic of the frontier period. Theoretical Marxism, and not communist-imperialism, then came into fashion and it remained an attitude until the close of World War II.

Many American idealists who allied themselves with the Communist party were quickly disillusioned when they discovered in practise the contempt for the dignity of the individual which characterized the new religion of the masses. But for about a decade Marxism remained a strong force in literary criticism. It exalted proletarian writing as the only type of aesthetic expression possessing current significance in a time of social crisis. It emphasized the labouring class as the custodian of the future which promoted a national concern for the conditions of both : the industrial and the agricultural workers. The need of even more drastic measures to relieve social injustice was also felt as an undercurrent in fiction and drama.

This interdependence of literature and economics, served as a convenient dogma to oppose the tightly organized formulas of the New Humanists.

Critics who would normally have accepted experimental, impressionistic or skeptical attitudes were driven towards the Marxist position in order to escape from the doctrines of Babbitt and More.

Writers saw their roles as honest crusaders responding to society's ills. The primary aims of this proletarian literature were to emphasize the role and effects of the "class struggle" and to make the reader feel that he was involved in the actual lives and situations depicted in the books. Expressing a humanitarian philosophy with deep sympathy for the suffering masses they exposed social injustices and economic inequalities with a view towards amelioration, pleaded for the down-trodden and oppressed, attacked capitalism and materialism, asserted that man was struggling against a social environment, requiring drastic and immediate change, deplored literary romanticism and Art for Art's sake, and used realism and naturalism to convey their ideas and feelings.

One also finds in this proletarian literature, the presentation, and, at times, glorification of Unions, labour organizers, revolutionaries, leftist movements, peace groups, minors, sharecroppers, and factory workers. Several of the leading proletarian writers were members of the communist party. But many were not affiliated to this party. Max Eastman, a founder and editor of "The Masses", in "The Literary Mind : its place in an

"Age of Science" (1931) and "Artists in Uniform" (1934), and V.F. Calverton in "The Liberation of American Literature" (1932), helped to broadcast the new gospel. "Exile's Return" (1934) by Malcolm Cowley is a typical analysis of post war impressionists in the process of becoming socially conscious. "American Testament" (1936), was written by Joseph Freeman, who was one of the most articulate communist intellectuals.

"The Great Tradition" (1933) by Granville Hicks, was a history of American literature since 1850 from the Marxian stand point.

The most striking volume produced by thinkers of the left is James T. Farrell's "Note on literary Criticism" (1936) an essay in Marxist self-evaluation which rebukes his critical comrades for their many deviations from common sense.

The left-wing critics have also laid down blue prints for proletarian literature. Since the general aim should be to sharpen the sense of the class struggle the work should "directly or indirectly show the effects of the class struggle", "The author must be able to make the reader feel that he is participating in the lives described", and the author's stand point must "be that of the vanguard of the proletariat".³⁰

No novel or play that completely satisfied these specifications existed, although some wooden

attempts were made.

The desire to make of art a weapon in the class struggle nevertheless persisted. It led novelists and playwrights with Marxian predilections to choose subjects which discredited the structure of Capitalist Society. Instances of social injustice, as in the exploitation of share-croppers, unskilled workers, recent immigrants, Negroes, and other helpless groups; evidences of corruption among middle-class businessmen and politicians; studies of industrial workers in action, particularly as in strikes and labour disputes - these were prominent among favourite themes. They were not peculiar to proletarian writers. Theodore Dreiser, Dos Passos and others drew unlovely pictures of capitalist degeneration.

Dos Passos' picture of America succumbing to decay as competitive capitalism gave way to monopoly capitalism is powerful but subjective. In "U.S.A." and the technically innovative "Newsreels", he offers a panorama of American life at all levels over a long period. His technical innovations soon reappeared in the mainstream of fiction. "The Grapes of Wrath", "The Naked and the Dead", and scores of other American novels concerned with a collective event or with the fortunes of a group, large or small - a squad, a ship's company, a village, a labour union on strike - have owed a debt to Dos Passos for solving some of their problems in advance. The "42nd Parallel" in 1930 and "Nineteen Nineteen" (1932).

were both regarded as "revolutionary novels". They were praised by radicals, and violently damned by conservatives. But gradually, Dos Passos was becoming less and less revolutionary. In the last volume of his trilogy "The Big Money" (1936), the radicals turn out to be almost as devious as the conservatives, and all the characters come to unhappy ends no matter what their political opinion. After Dos Passos, came "The Disinherited" (1923), by Jack Conroy, a panoramic novel of the United States during and after World War I. "World to Win" (1935), was one of his novels that pictured the condition of contemporary American workers. "Strike : A Novel of Gastonia" (1930) by the veteran traveller Mary Heaton Vorse, "To Make My Bread" (1932) by Grace Lumpkin and Robert Cantwell's "The Land of Plenty" (1934) are typical of the more militant labour novels.

A sympathetic observer but by no means committed to the communist party line, produced the most effective proletarian stories, one of the best strike novels, and a piece of documentary propaganda in fictional form rivalling "Uncle Tom's Cabin". But John Steinbeck's interest was primarily in people rather than in political measured. "The Pastures of Heaven" (1932) deals with the lives of ranch people, presented in the form of short stories. "To a God unknown" deals with agrarian mysticism. Like Sherwood Anderson, he could project

himself into the personalities of simple folk, who lived primitively near the level of bare sustenance. "Tortilla Flat" (1935), is a series of short stories presenting a happy-go-lucky group of "Paisanos" (peasants) near Monterey. Steinbeck's peasants are never humanly vicious, they are everlastinglly funny and cute. His other novels, "Of Mice and Men" and "In Dubious Battle" are of mild interest. But the chance of a lifetime for a novel of social significance came when the climax of the drought cycle in 1930s forced thousands of tenant farmers in the southwest to leave the "Dust Bowl" area in search of a land of promise. Many of them swelled the ranks of itinerant labour in the lush valleys of California creating extreme problems for the local inhabitants. Steinbeck, with his highly developed and almost biological interest in proletarian behaviour, saw at once the rich possibilities which this folk-exodus offered. After collecting information and compiling a pictorial record of the movement, he was ready to put together the "propaganda novel" of the century, "The Grapes of Wrath" (1939).

The above discussion shows how the age had been struggling to steer clear off the malaise that spread with the break-up of the old order of gentility and middle-class respectability. The age had been shifting from the first principles of democratic idealism.

sacred to the soil towards a totalitarian ideal. But when we cast a glance at the literary activity of the age, we find that they were more concerned with the tragedy than strengthening the human values. They remained only silent witnesses, spectators, rather martyrs to the inevitable tragedy. Out of the great masters only Hemingway remains the beckoning star.

HEMINGWAY'S ACCEPTANCE OF THE DILEMMA
AND THE SOLUTION THEREOF

From the very beginning, we have been observing very closely that Hemingway at every stage had preserved his distinct entity. Whereas most of his contemporaries had avowed themselves to the pressures of the age ("to Romantic Hedonism or to a mood of Resignation"), Hemingway seems to have avowed himself to no such creed. However, there can be no denying the fact that, he, at moments, might have felt entrapped in Arnoldian dilemma :

"Is there no life, but these alone?

Madman or slave must man be one?"³¹

yet, on the whole, there is little of defeatism in his works. Man can be killed but he cannot be defeated. His posthumously published book "Islands in the Stream" is symbolically suggestive of his attempt at re-ordering of the events. Thomas Hudson's succinct comment, on receiving his summons,

"Get it straight.- Your boy you lose. Love you lose.

Honour has been gone for a long time. Duty you do".³²

seems to sum up the whole philosophic disorder. Thus, although Hemingway very much belonged to his age, he shared the impulses and experiences of his contemporaries yet he did not stop there. He went ahead like Santiago, the hero of his own novel, "The Old Man and The Sea", circumnavigating the great depths for some precious catch. He got his treasure, even if it was mutilated in the process of bringing it to shore. In respect of visionary truth he is alone in the field.

What distinguishes him from his compeers in his own field, is perhaps the prophetic quality of his works. Whereas his compeers in the world of art remain satisfied with "the fact", 'The event', our novelist has tried to bombard the very nucleus of the event, the event being the war itself. His different novels reveal the different effervescences.

For example, even if we concentrate on his novels alone we shall discover that if 'The Sun Also Rises' gives an idea of the all-round futility and ennui brought about by war, 'A Farewell To Arms' presents how man is trapped biologically as well as socially : Either way, it can only end badly, and there is no way out. Finally "A Farewell to Arms" leads to a philosophical suggestion, that wars are fought by the finest people that there are, or just say people ... but they are made, provoked and initiated by straight economic

rivalries and by swine that stand to profit from them. Wars are fought by the best of people for the worse of reasons³³. From 'The Sun Also Rises' to 'A Farewell to Arms', there is the picture of deeper spiritual crisis. The novel "To Have and Have not" brings us to a fresh realization 'One man alone has no chance'. The novel points out to another dimension, i.e., the need of social solidarity. The drama of 'The Man alone' and 'Social Interdependence' become the subjectmatter of The Old Man and The Sea. The Old Man and The Sea apparently may not have to do anything with the war, yet it cannot be studied separately from the event of War because first it was a part of the trilogy of "The Islands in the Stream" and secondly, only the protagonists and antagonists have changed, otherwise the event is very much the war; the conclusion, too, witnesses it : Man may be killed but he cannot be defeated. The Islands in the Stream seems to be the final re-ordering of the events and philosophy, using the war as a background. It ends with a heart-bracing message 'Duty you do'.

The whole picture here clearly evinces how, unlike other conpeers in the field, Hemingway had deeply felt and thought. The greatest dilemma before him at the philosophical level has been that Man was forced to do something which he was mentally reluctant to do at all-the ambivalence in both hating and following enthusiastically the great crimes of the century.

Wherein lies the deliverance ? This is a big question. There is no way out. When one is forced to do something, he should do it in a very manly way with full sincerity and devotion. Duty one should do without any moral predicament. If the old man has to kill the fish he loves, he has to do it because he is a fisherman. Yet he can keep his hold on essential virtues associated with the word 'human' on intellectual planes, as well as on the plane of inner realisation. If there is any escape it is towards "the inside" - the virtues of 'heroic courage', 'endurance' and 'love'. The question is the survival of human values necessary for survival of Man. The irony is that "Man has gone out too far", and in this way he has brought himself to a stage where the impersonal forces, symbolized by the Vast Sea are prepared to swallow him : What is the ultimate destiny of Man ? Man in his individual capacity may be killed, but in the war of destruction Man in his totality cannot be annihilated.

The brief analysis, above, of Hemingway's dilemma and the solution thereof indicated how Hemingway stood apart from his generation, neither giving himself away to 'Romantic hedonism' nor yielding to tragic gloom and despair. Like a contemplative mystic, he made his separate peace, covering one milestone after another in the direction of affirmation in life amidst

the macabre dance of destruction all round on different planes.

This concludes the story of the 'Lost Generation' in general, as well as in relation to Hemingway. The second part of the thesis will be devoted to a detailed analysis of Hemingway's works to show how he steered through the crisis of changes in thought, feeling and conduct, upsetting all the values, justifying Gertrude Stein's ugly phrase 'Lost Generation' and finally, affirmed his faith in 'life' itself. He is the lone star that shines by his own light.

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The Mature Hemingway : After Reaffirmation

P A R T - I I I

CHAPTER - IV

A STUDY OF THE ASPECT OF REVOLT

CHAPTER - IV

In the preceding sections we had the graphic sketch of Hemingway's relations with the so called authors of the 'Lost Generation'. There we have pointed to the fact that he did share the impulses of the dilemma of the Lost Generation. But therein we have also observed that Hemingway had tried to steer out of the muddle and pave the way to faith in affirmation. Thus he can be said to enjoy a singular privilege among those "who soar but rarely roam but rather keep true to the kindred points of heaven and home." Now this aspect which is of great consequence to the cultural march, shall be borne to the mind if we take the developmental aspect of the problems. Such a study entails problems like (1) what are the different stages through which Hemingway has passed ? (2) in what relation does the vast mass of his literature stand to these stages and thirdly how does the whole, sum up the story of his genius ? The present part comprising three chapters will be an effort in that direction.

However, it is not easy to concentrate on the developmental aspect in co-ordination with the vast out-put of literary production. The main problem is that the vast out-put of literary production is not of one magnitude which is inevitable perhaps because he fell a prey to the pressures of disillusionment. Secondly the

bulk of literature in his case comprises non fictional literature or journalistic works. The main fictional writings which are left as our primary concern and which constitute the core of his philosophical wisdom are few.

None the less when we survey the vast range, we do get a picture of some sort of co-ordinated link in the developmental aspect. Tentatively three stages emerge on our mental horizon in the developmental aspect;

- (1) the stage of the acceptance of disillusionment
- (2) the stage of breaking up with the bonds and playing the role of a wanderer, and finally (3) the last stage of the quest comprising revolt and reformation. If we concede to these stages we shall find that the stories mostly relate to the stage of the acceptance of disillusionment. They gradually unfold an unconventional and reckless life of sexuality, (heterogenous as well as homosexual) and material hedonism. The nonfictional writings, mostly dealing with bullfighting, hunting, deep sea fishing and other sports, together with a number of disquisitions of social, political, and moral nature, unravel the personality of a wanderer. It is in the handful of novels alone that we are confronted with the artist as philosopher. Thus the other two species (the stories and the nonfictional writings) are simply incidental to a study of major fictional writings which to our purposes are : *The Sun Also Rises* (1920), *A Farewell to*

Arms (1929), The Winner Take Nothing (1933), To Have and Have Not : For Whom the Bell Tolls, Across the River and into the Trees, The Old Man and The Sea, A Moveable Feast, Islands in the Stream etc. They are important because they contain a sustained effort at achieving something. They are more than the vagaries of fancy.

With these cautions as we venture further in our survey, we get concerned with the major issues which get focussed in the majority of writings and which are important in relation to his link with the spirit of lost generation. These major issues are his unwarranted pre-occupation with sex perversion, death, and killing (as if there was something ceremonial about it) problem of father and son relation (perhaps symbolic of the conflict between older values and new values), sense of guilt, loneliness, and deep frustration. Finally it is the sense of constant struggle against the odds, external to self, as well as the ones that try to cow down his spirit from within. He is struggling to reach some unknown shore - some unknown "ultimathule".

In order to have a comprehensive vision of the developmental axis, let us mark out certain stages chronologically as well as philosophically. Tentatively they are :-

- (i) Preparatory stage.
- (ii) The stage of disillusionment.
- (iii) The stage of revolt and quest of new values.

(iv) The stage of Reaffirmation.

The last of these will form the subject matter of a fresh chapter.

(a)

THE PREPARATORY STAGE

This stage may be reckoned to have commenced around 1917 when he launched himself on his journalistic career and may be said to conclude with the publication of *The Sun Also Rises* (1926) his first significant novel. This stage mostly includes three volumes of short fiction viz "Three stories and Ten poems" (1923)". *In our time*" (Jan.1924) and "In Our Time" (1929) It may also include his first attempt at longer fiction i.e. *The Torrents of Spring* (1926) but at its best this book is a parody of Sherwood Anderson.

During this period of his career as a writer, a sense of disillusionment and negation pervades his work. A deep disappointment is already apparent in his work, now giving rise to a resultant sense of gloom and despair. The dominant themes of all his fiction are already visible here. For instance "Up in Michigan", a story of sexual seduction, had the characteristic feature of Hemingway's obsession with the sexual image. "My Old Man" foreshadows his second obsession, viz. his love of the sporting life.

In our time:

His war-time experiences in Italy form part of the theme of the stories of "in our time", which were

re-published in "In Our Time" (1925) with some new stories. Here for the first time we are introduced to Nick Adams, the autobiographical protagonist appearing in many of Hemingway's stories, finally claiming for himself the title of a code hero.

He (Nick Adams) is the Hemingway hero who is repeated in all the novels, under different names, and who is shown evolving himself as his creator undergoes a self-evolution. He is the post-war man who inhabits a meaningless world. The first World War, in its unprecedented, technological carnage had shocked and dazed a whole generation causing it to earn the opprobrious title "Lost Generation". It is in this world that the Hemingway protagonist, Nick Adams, tries to redeem himself through rash and desperate acts of courage simply in order to reaffirm his faith in himself and the values that he stands for.

The very title of this volume (in our time) is self-explanatory and relevant to an understanding of Hemingway's attitude to "his time". Probably the title "In our Time" was intended as a sardonic allusion to a well known phrase from the Church of England's "Book of common Prayer" - "Give Peace in our time O Lord"¹. At any rate, what is immediately noticeable in these stories is that there is no peace at all. Many of the key events in the life of the hero are tied to the life of the writer. There is a pre-occupation with violence & above all the fact of violent death. It includes a little

sketch after "The Battler" which tells that Nick is in World War I, that he has been wounded and that he has made a "separate peace" with the enemy - that he is not fighting for his country or for any other any more².

This short scene is important in-as-much as it gives a due understanding of Hemingway and his work. It will be duplicated at more length by another protagonist named Frederick Henry in a "Farewell to Arms" and it will serve as a climax in the lives of all Hemingway's heroes in one way or another for the next quarter of a century.

The fact that Nick is seriously injured is significant in two important ways. First the wound intensifies and epitomizes the wounds he has been getting as a boy growing up in the American Middle West. Secondly his experience in the war had brought him face to face with a terrifying reality and has resulted in the complete negation of all the traditional values of religion, faith and philosophy that till then had sustained him. He realised that "there is no help available beyond the individual's own self. Man stands alone, terrifyingly alone, cut off from God and men. He is not a member of a spiritual or temporal society wherein any reciprocal benefits are bestowed"³. The fact that Nick and his friend, who, together with Nick is also wounded, have made a "Separate peace" marks the beginning of the long break with organised society⁴. This sense of breaking with organised

society stays with Hemingway and correspondingly with his Hero through several books to come, and finally, passes into the late nineteen-thirties. The last story in this volume "Big Two Hearted River", is a kind of forecast of these things. It is obscure until one sees the point. Hemingway complained in 1950 that although the story was twenty five years old, it still had not been understood by any one.⁵ Apparently it is a very simple "Story". It is a study of a young man who has been hurt in the War, who is a War-Veteran, all by himself on a fishing trip escaping everyone. He is suffering from "Shell Shock", and trying his best from going out of his mind. Thus, the fishing trip is a kind of therapy, to go back to the world of people, cured. Malcolm Cowley, rightly puts it, that "the whole fishing expedition.... might be regarded as an incantation, a spell to banish evil spirits".⁶

Thus we can deduce that this preparatory stage, computing Hemingway's response to the First World War, has not been an end in it self. It works as a stimulus to much of his best later fiction. It has worked with him as a mania. It is this obsession with war that mainly stood responsible for aligning him with the spirit of the Lost Generation. He himself confesses in "Man at War", "This war was the occasion for his loss of the illusion of personal immortality and his learning to hate the politicians whose corrupt policies had their denouement

in the great slaughters of the Somme Verdun, and the Vittorio - Veneto".⁷ It was the war of disillusionment with a personal climax for him in the summer of 1918 when he was wounded and also a general emotional climax and disillusionment in 1917.

Why he wrote so much about war is explained by the firm conviction he had, that, as a writer, it was his duty to describe the "constant, bullying, murderous, slovenly crime of war" which are fought by fine people but initiated by "economic rivalries and by swine that stand to profit from them". It is not only important to describe the movement, clash, dirt, blood and fatigue of war, but also the ultimate emotional meaning -

"The only way to combat the murder that is war is to show the dirty combinations that make it and the criminals and swine that hope for it".⁸

Thus, at this early preparatory stage, the great war served as a kind of school for him and for many other writers of his generation. He wrote in "Green Hills of Africa", of war as the best school for writers, recognising it not only as "One of the major subjects, but also as a great Cross-Section of experience and thus one of the hardest (subjects) to write truly of".⁹

Years later, after he had seen many other wars, he summed up his reactions to men at war :

"When you go to war as a boy, you have great illusions of immortality, other

people get killed—not you Then when you are badly wounded the first time, you lose the illusion and you know it can happen to you I had a bad time until I figured out that nothing could happen to me that had not happened to all men before me. Whatever I had to do all men had always done."¹⁰.

But, Now, in the years immediately following World War I, Hemingway was still trapped in the emotional turmoil and maelstrom of nihilism caused by his early war experience.

Apart from his obsession with war, Hemingway was also greatly preoccupied with death and violence. "In Our Time" presents evidence that he encountered horror and terror even in his boyhood, at least on the hunting and fishing trips he made with his father in Michigan. He never quite rid himself of these memories. They drove him to examine every aspect of the dark side of human experience. It was not everyday, humdrum life, he was writing about. He was concerned with the ultimate crises of human experience, when the human soul faced up to an ultimate challenge.

(b)

The Second Stage : The stage of disillusionment.

This stage primarily deals with Hemingway's state of alienation from society, very much a part of

the spirit of lost generation, even though he declared himself out of it. This stage begins with "The Sun Also Rises" (1926) and climaxes with "A Farewell to Arms" (1929). The despair and nihilistic tendencies of the earlier period are carried over to this period and are in greater evidence in his works now. In fact, the climax and the culmination of his sense of disillusionment with the world as he saw it, is nowhere as prominent in his work as during this period.

But, coinciding with this despair, we already see signs of an inner revolt against the Lost Generation and its values or rather lack of them. "The Sun Also Rises", epitomizes both, the despair of the Lost Generation, and Hemingway's acceptance as well as his revolt against it. Again in "A Farewell To Arms", within the framework of the "lostness" of his generation, we already have the Protagonist opting for a "Separate" peace. There is also a gradual cognisance of the spirit of love in "A Farewell to Arms" as against the portrayal of sheer animal barnyard sex in the earlier stories.

In this period he represents the individual's plight in a post-World-War situation where he faced life without the conventional inner resources of strength derived from religion, faith, or philosophy. His attitudes and responses are weighed down and affected by a decaying world so that during the War or away from it he is no longer the person he used to be. He looked around him and

found his expatriates (in France), in whose company he then moved. His mood of defiance, his total disregard, in certain situations, of decent fellow-feelings, his hardness and implacability, his pursuit of muscle power and deadly skill, all point out to that sense of basic insecurity that the people had at the end of world War I. Hemingway tries to recount the experiences of the expatriates in France during the Post-war period. He attempted to, truthfully describe, the aimlessness and lostness of his generation. These young people were uprooted by war which has gained a peace that was no peace. There were various ways that people used, to escape disillusionment. They either rotted with boredom and V.D., or doped themselves to death, or jumped into the Seine. Dadaism, a historical and nihilistic precursor of Surrealism, may be said to have resulted from the shock produced by the war. A cult of amorality and decadence, an endless search towards the Nada-nothingness - centred around Montparnasse,. This romantic disillusion, along-with a gallantry in heartbreak, grim and nonchalant banter, heretic dissipation, were the favourite poses for the period, and have been best expressed in "The Sun Also Rises". Thus, the alienation portrayed in his novel seems to be the direct consequence of disillusionment generated by war which led to a loss of faith in values resulting in a spiritual vacuum. In fact this is the central theme

of both the books : "The Sun Also Rises" and "A Farewell to Arms".

The Sun Also Rises (Oct. 22, 1926)

This novel is generally construed as the book of the Lost Generation - although the present title has been borrowed from the first chapter of Ecclesiastes. Hemingway had earlier toyed with the intention of using the boyish foreword headed "The Lost Generation : A Novel" This was after Miss Gertrude Stein's Label used for his generation, which he found "A lot of rot" and a "dirty, easy label," the use of which he accordingly, decided to drop¹¹. But whether Hemingway accepted or rejected this label, this book is, undeniably a work reflecting the "lostness" of his generation, with largely negative overtones.

For instance, the method of this novel is much more heavily ironical than that of the work of the middle and later Hemingway. Here we can see Hemingway destroying romantic illusions much earlier than we can see the construction of positive ideals. In terms of the later Hemingway, it is possible to read into "The Sun Also Rises" a foreshadowing of the rebirth of love which forms the chief subject of this book, but the impression of the novel finally remains one of negation. Loss, rather than eternal return and renewal, is clearly more strongly felt, in spite of the title and the Biblical epigraph.

The irony seems a natural shield for this loss, as well as for the novelist's and the hero's sensitivity, self-pity and lack of a constructive, positive faith to fill the void. Although the story is of a sick love, a hypochondriac love, of lovers who enjoy poor health, poor love, sick love, yet the theme of love predominates.

The hero, Jake Barnes, can be considered another version of Nick Adams. He is also a War veteran and has been wounded in the genitals, being emasculated in the process. He has also parted with society and the usual middle class ways. He lives in Paris with an international group of expatriates, a dissolute collection of amusing but aimless people. All of them in one way or the other seem to be blown out of the paths of ordinary life, by the war. This was, as Gertrude Stein had remarked to Hemingway, the "Lost Generation" and in this book Hemingway made it famous¹². Nothing leads anywhere in the book and that is perhaps the real point of it. The action comes "Full Circle" - The action does not cut lengthwise. It lacks a forward movement, and in a way it imitates the sun of the title¹³. The "Lost Generation" catchphrase facing the title page, seemed to sum up for many people an aspect of the social history of the nineteen-twenties. Ernest Boyd said that Hemingway had triumphantly added a new chapter to the story Fitzgerald began in "This Side of Paradise".¹⁴

Hemingway in a letter to Maxwell Perkins, his

the then publisher, wrote : "It's funny to write a book that seems as tragic as that and have them take it for a jazz superficial story".¹⁵ Whatever be Hemingway's own reactions to the common man's understanding of the book, it was generally felt that both books (The Sun Also Rises and A Farewell to Arms) in different ways, helped to analyse the desperate gaiety with which the Jazz Age covered it's despair and sadness. Here Hemingway dramatizes brilliantly the moral predicament of a small group of Jazz Age D.P.s. which overreaches all boundaries and can be regarded as dramatized social history even if it was not originally intended to be the social history of a lost generation.

Hemingway had also told Maxwell Perkins, that he cared little about the vanities. The novel is one of the proofs of the above statements. This statement reminds one of another statement that occurs in the Ecclesiastes : "All is vanity and vexation of the spirit."¹⁷ There is a strong sense of uselessness in the life of the American expatriates introduced in the novel.

"Every body's sick" says Jake's 'poule' in the Parisian horsecab. This is true especially of a certain section of the expatriates. All is vanity in the Boulevard Montparnasse, and at the Pamplona fiesta. All is again vanity when Jake remarks, at the end, in a taxi on the Gran via of Madrid in answer to Lady Brett's

cry "Oh, Jake, we could have had such a damned good time together.".

"Yes, isn't it pretty to think so?"¹⁸

The book is beautifully and meaningfully constructed. It finally conveys the impression that for these people atleast, life was futile. The "Sun generation" is emotionally exhausted, floundering in alcohol and boredom¹⁹. The war frustrated love affairs of Jake Barnes and Brett Ashley is Hemingway's earliest usage of an ancient formula-the Sacrifice of Venus on the altar of Mars. In one way or another, the tragic fact of war and the after effects of social disruption tend to inhibit and betray the normal course of love, not only in "The Sun Also Rises", but also in "A Farewell to Arms", "To Have and Have Not", "The Fifth Column", "For whom the Bell Tolls" and "Across the River and into the Trees". Brett, the first of the victims, is a kind of dark Venus. If she had not lost her "true love" in the late war, or if Jake's wound had not permanently destroyed his ability to replace the lost lover, Brett's progressive self-destruction would not have become the inevitable course, it now appears to be. The vanity, the paganism and the neuroses of these Montparnassion idlers project the picture of the way it was in Paris and Pamplona, Bayonne and Burguete. The novel is a romantic study in sexual and ultimately in spiritual frustration.

The situation in the background is the Great War in which most of the characters have served and in which some of them have been physically or morally wounded. All the characters, except Pedro Romero, the matador, have lost their original code of values. This loss and the fact that they are sharing the simple code of soldiers on furlough, unites them as a group. The war has deadened some of their feelings and has left them capable of enjoying only the simplest and strongest pleasures. There is an attitude of resigned acceptance towards all sorts of disasters even those caused by their own follies. Edward WagenKnecht succinctly comments, "Nowhere in literature have I found a group of people to have sold themselves to the devil so cheaply and got so little satisfaction out of it".²⁰

"A Farewell to Arms" (Sept. 27th, 1929)

This novel marks the beginning of Hemingway's career as one of the very few great tragic writers in twentieth century fiction. In fact it may be called Hemingway's first study in doom. It is so because in spite of the tragic element, 'The Sun Also Rises' abounds in the element of futility. Hemingway's experiences in the first World War were so terrible, that he could not write about them for ten years. Words are elusive and hard to capture and Hemingway was still too close to the forests to spot the tree he wished to describe. Shortly

before his death in 1961, he said, "I can remember feeling so awful about the first war that I could not write about it for ten years : The wound combat makes in you is a very slow healing one"²¹.

When he finally did put his experiences on paper the result was "A Farewell to Arms".

Probably no other book has caught so well the strangeness of life in the army for an American in Europe during the war than this book. The new places to which one was sent of which one had never heard, and the things that turned out to be in them, the ordinary people of foreign countries as one saw them while being quartered among them, the pleasures of which one managed to cheat the war, intensified by the uncertainty and horror that are the constant sensations accompanying war, the love affairs always subject to being suddenly broken up and carried on in a spirit of irresponsible freedom - all this Hemingway got into his book, with an objectivity obtained because of the long gap after the events.

It is a tragedy and the lovers are shown as innocent victims with no relation to the forces that torment them. The hero musters himself out and makes "a separate peace" when his interests and those of Catherine Barkley demand it. Hemingway had often used sex, as he used drink, to blot out painful thought, but when passion turns to

love in his world, it is at once taken up into the quest for meaning. The affair between Catherine Barkley and her patient, Lieutenant Frederic Henry, begins casually and sensually, but it develops into an overwhelming romantic ardour of the classical variety, thinking in terms of "forever" and the world well lost and which is unblessed by conventional social sanctions. This is because of the disturbed conditions under which it flowers, and which culminates in an effect of overwhelming pathos, when Catherine dies in childbirth. Her dying is directly connected and interlinked with the whole tragic pattern of fatigue and suffering, loneliness, defeat and doom of which the war is itself the broad social manifestation.

When we think of Catherine and Frederick as "starcrossed lovers" it does not mean that they are the victims of an actual evil power, but of forces set into motion by human beings. Frederick does brood in a fatalistic way while Catherine lies dying, but he realizes that it is not "Fate" which is responsible for her death. The pain of her labour reminds him that her pregnancy has been normal. The biological struggle involved here, is perhaps a way of evening things out : "So now they got her in the end. You never got away with anything". But then he rejects this idea of her suffering being a punishment for sinful pleasures. The pain is natural and without either moral or metaphysical significance. "They" is a name for the way things are :

Frederick bitterly compares the human predicament first to a game and then to a swarm of ants on a log in a campfire. Living now seems to be a war-like game, played "for keeps" where to be tagged out is to die.

"They threw you in and told you the rules and the first time they caught you off-base they killed you". One trouble, of course is, that, the player rarely has time enough to learn by long experience. Death may come "gratuitously" without the slightest reference to "the rules".²².

It is plainly a gratuitous death which comes to the ants on the burning log in Frederick's remembered Campfire. Some immediately die in the flame, as Catherine is now dying. Others like Lieut. Henry who have survived a trench-mortar explosion, will manage to get away, their bodies permanently scarred and their future uncertain except for the fact that they will die in the end. Still others unharmed will swarm on the still cool end of the log until the fire at last reaches them. Death is a penalty for ignorance of "the rules" : it is also something unrelated to rule or reason. Death is the fire which in conclusion, burns us all, while singeing us along the way. Frederick and Catherine are star-crossed because Catherine's body double-crosses her, and because Europe is war-crossed and life is death-crossed²³. Thinking about Catherine's courage Frederick ruminates :

"If people bring so much courage to this world the world has to kill them to break them, so of course it kills them Those that will not break, it kills. It kills the very good and the very gentle and the very brave impartially. If you are none of these you can be sure it will kill you too but there will be no special hurry"²⁴.

Thus, we observe, that in the world presented here by Hemingway, human existence moves inexorably towards futility, vacuity destruction and waste; the tug in the direction of death, nothingness, and despair is one of the most important ingredients in his work. His perception of the world as devoid of traditional values and truths and instead marked by disillusionment, is a characteristically 20th century vision. World War I was a watershed for Hemingway and his generation. Temporarily the hero finds himself in a world without women. This leads us to another of his works : "Men Without Women", a collection of short stories.

Men Without Women (Oct, 1927)

This volume of short stories belongs to this period, not only chronologically, but thematically too. Hemingway had been always obsessed from the beginning with the very macho, masculine image of man and he went on to project this image in all his fiction, whether short or long. The strong, rugged, champ-like quality of his

heroes is repeated in all the stories in this collection. The tough hard boiled natures of these men are not influenced by the softening impact of women. The stories in general are about men interacting with other men without the presence of woman, as the very title suggests. In the earlier novel, "The Sun Also Rises", we similarly, have the Burguete Section, where we see the healthy male companionship between Jake and his friend without the debilitating presence of lady Brett. Some of the stories in "Men Without Women", also revolve around estranged, or about to be estranged man-women relations. The importance of the stories lies in the restoration of the Nick Adams image. Nick Adams reappears in some of the stories, as for example in "Ten Indians", "The Killers", "Now I lay Me", and "An Alpine Idyll".

"The Killers" is about Nick's encounter with two gangsters in a Chicago lunchroom, and reveals the courage of Ole Anderson, the intended victim of the two killers. Another interesting character, whose despair and courage are delineated, is Campbell in "A Pursuit Race". The Place, the fact, the scene, are described coldly and out of this grows an awful climate of hopelessness and despair. We can almost certainly believe, that these two characters stand for something much larger than themselves : They stand for a widespread human predicament. In "The Killers", Hemingway dramatized the point of view towards human life.

which makes fascism possible. Anderson and Campbell are the victims, the men who have given up the fight for life and liberty. Nothing can rouse them any more.

"Fifty Grand" and "The Undefeated" are concerned with athletes. The theme is the superannuation of an ageing welterweight and a veteran bull fighter. In, "In Another Country" we see the despair of a major whose wife has just died of Pneumonia and there is a deep sense of loss in him. "A man must not marry", the Major says angrily"..... He can not marry. If he is to lose every thing, he should not place himself in a position to lose that"²⁵.

The title "Men Without Women" was a distortion of the title of Ford Madox Ford's novel "Women and Men". Hemingway's title was, in turn given a twist by Wyndham Lewis for his critical book "Men Without Art". Hemingway wrote to Maxwell Perkins "In all of these (stories) almost, the softening feminine influence (is) absent, whether as a result of training, discipline, death, or other causes".²⁶

(C)

The Stage of Wandering and Quest of Values

This stage is remarkable for the breakaway with the spirit of the Lost Generation and the subsequent silent revolt against it. It is accompanied by the quest of values like integrity, liberty and opportunity. This stage begins with the publication of "Winner Take Nothing" (Oct. 1933) and ends with Hemingway's most successful novel

"For Whom the Bell Tolls" (Oct. 1940). Within this period he wrote "To Have and Have Not" (Oct. 1937), published another collected edition of his first three volumes of the stories : "The Fifth Column and the First Forty-Nine Stories" (Oct 1938) and two books of a non-fictional nature : "Death in the Afternoon" (Sept 1932) and "Green Hills of Africa" (1935).

The first two works i.e. "Winner take nothing" and "To Have and Have Not" were written soon after the stockmarket crash, and effectively reflect Post-Depression America. The sense of hopelessness and despair of the earlier period, are carried into this period. At the same time a sort of remedy or some kind of antidote to this despair is also presented.

In "The fifth Column and First Forty-nine stories" Hemingway includes a play based on his experiences of the Spanish Civil War and most of the short stories included here are those already published earlier.

The two non-fictional books "Death in the Afternoon" and "Green Hills of Africa" present Hemingway in the role of a wanderer. His frequent visits to Spain to watch the bullfight and his admiration for the bullfighters and their opponent -the bull - firmly convinced him that bull fighting is an art, and a tragic act. By writing these works on bull fighting and big game hunting, he was not presenting escapist fare. He was giving us the unadorned truth in a symbolic way, rather than writing about labour problems or about political champions. Hemingway's

personal and fictive interest in sports point towards a courageous belief in the possibility of a life with meaning in spite of living in a depressed world, in a world deprived of values, and marked by disillusionment.

The novel "For Whom the Bell Tolls" underlines Hemingway's final return to the world of men, after emphasizing in the earlier book "To Have and Have Not" that a man, alone, cannot survive in the world. Now, in "For whom the Bell Tolls", he reiterates this conviction with the added realisation that in order to survive, and survive well, morally speaking, one needs a *raison d'être* - a cause for living. This feeling directly takes us to the final stage wherein he triumphantly re-asserts and reaffirms the values earlier rejected, and instead rejects the rebellious attitudes and romantic hedonism adopted by him earlier. But this shall be dealt with in the next chapter.

Winner Take Nothing

In this volume of fourteen short stories, a sense of hopelessness and post-war depression continue to permeate these stories, but, already, we can glimpse a hope of redemption in some of them. At first, the powerful current of disillusionment causes many of his characters to undergo a stripping away of all illusions.

For instance, in the short story "The Light of the World" from the collection "Winner Take Nothing", Nick is prematurely introduced into the sordid realms of

prostitution and homosexuality, where Hemingway supplies a defense of the normal against the abnormal. In "A Way You'll Never Be", Nick is reporting back to battalion head quarters in American Uniform. Though he is still recuperating from a severe wound and battle-shock, he is supposed to help build morale among Italian troops by means of the uniform. Here, Nick meets the fate he was trying desperately to avoid in "Big Two-Hearted River", and as a direct result of his war experiences, goes entirely out of his mind.

Nick is not a simple primitive, he is honest, virile, but very sensitive. He is an outdoor male, with a lot of nerve, but also very nervous. As mentioned earlier, he is known as the "Hemingway Hero" and under other names in other books, reappears frequently. But every single one of these men has had, or has had the exact equivalent of, Nick's childhood adolescence, and young manhood. This man will die a thousand times before his death and although he would learn how to live with some of his troubles, he would never completely recover from his wounds as long as Hemingway lived and recorded his adventures.

In "Fathers and Sons" and "A Day's Wait", we have Nick again, with the father-and-son theme. The paradox of togetherness and separateness is very poignantly dramatized in the former, where we see between

each generation a barrier which neither side can or would want to fully cross.

The most significant story in this collection, which bears a direct relation to the aspect of despair and a possibility of future redemption is "A Clean Well Lighted Place". It is here that the "nada" concept is clearly defined. In "A Way You'll Never Be". Nick is in deep despair and obsessed by the 'nada' or nothingness of life. In an earlier story - "Big Two Hearted River", Nick goes on a fishing expedition in order to escape being engulfed by despair and 'nada'. In "A Clean Well Lighted Place", hope is visible. The "Place" of the title of the story is a Spanish Café. As the story progresses we realize that this place stands as an image of light, cleanliness, and order against the dark disorder, contained in the idea of 'nada'. There is an old waiter, a young waiter and an elderly man who sits drinking brandy every night in their clean, well-lighted café. The old and the young waiter are in opposition regarding knowledge, temperament, experience, and insight. The young waiter is impatient of the old man, but the old waiter like the old patron, belongs to the great brotherhood of those "who like to stay late at the café all those who need a light for the night", as an insulation against the dark. There is the notion that this terrible "nothingness" - or 'Nada', can be kept out temporarily during the day or at night, in such a clean, well -

lighted place. There is the feeling of having got to the end of everything, of having given up heroic attitudes and wanting only the illusion of peace:

"What did he fear ? It was not fear or dread. It was a nothing that he knew too well. It was all a nothing and a man was nothing too. It was only that and light was all it needed and a certain cleanness & order. Some lived in it and never felt it but he knew it all was nada Y pues nada Y nada Y pues nada Mail nothing full of nothing, nothing is with thee". "He would lie in the bed and finally, with daylight, he would go to sleep. After all, he said to himself, it is probably only insomnia. Many must have it".²⁷

Contemporary decadence is thus, the theme of all these stories. Written in the years after the stock market crash, they are full of apprehension of losing control of oneself which is aroused by the getting out of hand of a socio-economic system, as well as the fear of impotence which seems to accompany the loss of social mastery.

To Have and Have Not (Oct., 1937)

"To Have and Have Not" is a short intense and

angry novel, acting as a social commentary of those decadent years, just after the stock-market crash and the corruption rampant in the Prohibition Era.

The first unit of the novel introduces the character Harry Morgan, ex-policeman from Miami, charter-boat fisherman out of Key West, a proud and independent man, a tough guy preferring to smuggle contraband to support his family with, rather than using relief.

The second Harry Morgan story shows him losing his right arm by gunfire and his boat by confiscation, while carrying contraband liquor from Cuba, Hemingway's scheme here, was to outline what he had learned about the process of revolution in which he had been artistically interested since 1931 and to attempt to show how revolutionary thought and action affects those involved. The theme was the decline of the individual.

This novel has often been criticized because of its fragmentation and disconnectedness. But it is this fragmentation which reflects its theme of a collapsing world, which is present in all of Hemingway's work, especially the early fiction. But it is here, for the first time the characters collapse with it. Sheldon Grebstein goes a step further when he writes :

".... Harry Morgan, tough hero that he is, adopts a personal and pragmatic standard of behaviour, a Darwinian-Nietzschean

morality at the furthest remove from the official morality of our Judaeo-Christian culture, a morality in which a man must sometimes act as a "Criminal" in order to win decency and dignity as a man".²⁸

Hemingway also included another plot in the novel, involving a writer called Richard Gordon, and delineated his moral misfortunes. This story had originally been intended to throw Morgan's masculine virtues into bolder relief. But the two stories do not cohere well which, artistically, harmed the Morgan trilogy. Instead of acting as a moral contrast, it divides the novel aesthetically. That is why it is considered as one of his artistic failures.

The novel, as we have it, contains Hemingway's views of a decaying culture, and his disgust with the smell of death to come. By presenting and evaluating his personal experiences, he attempts to briefly summarize the moral predicament of his times, as he does in "Death in the Afternoon" and in the "Green Hills of Africa". His theory was that he could analyse Depressed America by concentrating on Key West as a section of the country. America at its worst was fully visible in Key West during the period 1932-1936.

This novel is different from other depression-inspired proletarian fiction, in that, it exposes the

decay and presented the situation, not like propaganda, or discussion but in a dramatically illustrative manner. That is why, inspite of its faults, it is persuasive, down-to-earth social documentary of the period.

In this book, Hemingway dramatizes a double indictment of American Society for its hostile and destructive attitude towards both, men-of-action and writers, in the roles of Harry Morgan and the writer Richard Gordon set against the Depression. Morgan is the individualist man of action, first crippled, and then killed, as an indirect result of social corruption. Gordon is representative of the sold-out American writers, Hemingway writes about, in "Green Hills of Africa" and of which Harry in "The Snows of Kilimanjaro" is another variation.

Like "A Farewell to Arms", the Morgan story is a study in doom. Morgan whose name is the same as that of a famous pirate, is the type of an old self-reliant individualist hampered by social restraint of a corrupt and officious bureaucracy. Another constraining factor consists of the Cuban revolutionaries represented by Emilie and Roberto. Morgan is contemptuous of both fascism and communism, which as adversaries, cost him first his boat and then his life. His dying words on the hopelessness in the situation of "One man alone" ring the knell of individualism. "A man", Harry Morgan said, "One man alone ain't got. No man alone now". He stopped. "No matter how a man alone ain't got no bloody chance".

He shut his eyes. It had taken him a long time to get it out and it had taken him all of his life to learn it".²⁹

The other story dealing with the crack-up of Richard Gordon, proletarian novelist, playboy, residing in the Key West artist's colony, is another story of doom. His doom is as inevitable as Morgan's and, at the very point of his introduction into the story, he already is forced to face the facts of his life. His self-respect is assaulted by two events - the first when his wife leaves him after a biting tirade on his failure as a husband. The second, when a bar companion, familiar with the reality of unemployment, tells him exactly what his "proletarian fiction is worth". Gordon's bloody figure at the end, is neither comic nor tragic, but is an image of the writer corrupted by capitalism's leisure class, similar to that of Harry in "The snows of Kilimanjaro". Though both Morgan and Gordon are victims of a tragic doom, the forces opposing them are different. In the former, individualism is defeated by something like fascism, whereas the novelist is a victim of the ruthless bohemians and the literary faddists whom he is wont to imitate. Gordon's character is a kind of caricature when compared to the self-reliant, tough Morgan. Morgan's moral stature is enhanced, but Gordon is subsequently dehumanized. In spite of some sympathy towards him, Hemingway is obviously contemptuous of Gordon and of the hollowness of

his Society life.

There is one very effective episode, exposing Hemingway's social accusations regarding the extremes of the economic have-and-have-not situation. This is the sketch of the displaced veterans in their drinking and fighting scene in Freddy's Bar. These men are the "desperate ones the ones with nothing to lose. The completely brutalized ones". They have been kicked around for so long, that now they take a masochistic delight in taking more punishment. This wild scene is a terrible indictment of Social neglect.³⁰

Although the book is a failure as a novel, Hemingway reveals his skill in the development of emotional intensity looking forward to "For Whom the Bell Tolls".

"The Fifth Column and the First Forty-Nine Stories"

(Oct. 14, 1938)

This is the collected edition of the short stories and comprises the contents of "In Our Time", "Men Without Women" and "Winner Take Nothing". It also includes his first and only play "The Fifth Column". There are four other hitherto uncollected stories : "The Capital of the World", "Old Man at the Bridge", "The Short Happy Life of Francis Macomber", "The Snows of Kilimanjaro".

These forty-five stories may be, for the sake of convenience, taken as a unit, since they were all written within ten years and which Hemingway thought worthy enough

to be collected in his first three volumes of short stories. They are also among the best short stories of the twentieth century. However, as the earlier stories have already been mentioned above, we shall take into consideration only the unpublished ones.

"The Capital of the World" is a fine story about a boy from Estremadura, working in a hotel in Madrid. It has the athlete-dying-young theme, with the young boy having a great passion for bull-fighting, and dying accidentally in a mock bull-fight in the empty restaurant, using two meat-knives. The punch line is at the end as so many of Hemingway's short stories, similarly, have :

'the boy Paco had never known about any of this nor about what all these people would be doing on the next day and on other days to come. He had no idea how they really lived nor how they ended.

He did not even realize they ended. He died, as the Spanish phrase has it, full of illusions. He had not had time in his life to lose any of them, nor even, at the end to complete an act of contrition.

He had not even had time to be disappointed in the Garbo picture which disappointed all Madrid for a week".³¹

The implication here is that normally a person lives with certain illusions, and then loses them fast enough. But this boy died young, too young to lose his illusions.

In "Old Man at the Bridge", Hemingway encapsulates the predicament of the Spanish people during the Spanish Civil War. It is about an old man at a bridge across the Ebro on Easter Sunday 1938. Retreating alone from San Carlos, this old Spaniard is concerned about having been forced to abandon a cat, two goats, and eight pigeons. Mr. Alfred Kazin, writing about "For Whom the Bell Tolls", feels that this novel was written in the spirit of this short story³², which was originally a news despatch (Ken May, 1938). "The Short Happy Life of Francis Macomber" and "Snows of Kilimanjaro", are significant stories, both based on Hemingway's trip to East Africa in the winter of 1933-1934 lasting four months. Although both stories are different in their circumstances, their thematic similarity is apparent. Both repeat the man-without-women theme. Both stress the corrupting power of women and money. which are mentioned in "Green Hills of Africa" as obstructive forces of American male writers.

Francis Macomber does not write. He is a wealthy American sportsman hunting the Tanganyika plains with his wife. But he is disturbed by the feeling that he has lost his manhood, morally, on account of woman and money.

Margot Macomber, coveting her husband's money and valuing the power she has over him, is probably drawn as one of the most unscrupulous of Hemingway's female characters. Wilson, who is the Macombers' paid white hunter, finds Margot as a true example of the American wives he has met in the course of his professional life. Although limited to the international sporting set of women, his opinion is harsh. He finds them :

"the hardest in the world, the hardest,
the cruelest the most predatory, and
the most attractive, and their men have
softened or gone to pieces nervously
as they have hardened".³³

Too much money and a woman are also the problems that Harry, the dying author in, "The Snows of Kilimanjaro" has to wrestle with. He has sacrificed his talent of writing by marrying a rich woman, by which he has died artistically long before his final death. All the literary wealth in him is going to be buried with him, as now it is too late to record it. He only has memories ----- left of the rich qualities he once had - that of Liberty, Opportunity and Integrity.

So both stories are moral tragedies with an ironical twist. Just when he is starting to live, Macomber meets his death. Harry's death by gangrene is symbolical of all the spiritual suicides among American writers.

Whether through woman or the desire for money, self-betrayal is what kills a man before he has lived out his time. The emphasis on the value of integrity in these short stories suggests that they may be considered as two more aspects of Hemingway's artistic obsessions.

Wilson, a fine characterization, is also symbolic. He is the yardstick figure, the man free of woman and of fear. He is the standard of manhood towards which Macomber rises, and is forced to participate in the emotional mess of a wrecked marriage. When Macomber loses his fear on the second day, he (Wilson) quotes from 'Henry IV'.

"By my troth, I care not, a man can
die but once, we owe God a death ...
and let it go which way it will, he
that dies this year is quit for the
next".³⁴

Although here physical courage is emphasized, it is obvious, that Hemingway is dealing with moral courage as well, since the physical aspect often symbolizes moral courage.

One frequently meets with the satirical vein in Hemingway's stories when he deals with the aimless idlers of the leisured class. In "The Sun Also Rises" we have Cohn and Campbell, in "Death in the Afternoon", there are the bored, sport-shed, ex-collegians who leave the bull-fight early. His sketches of the wealthy yachtsmen in Key West Harbour in "To Have and Have Not",

part of which was written at the same time as the Macomber story, have the same satire. The Macomber story has an emotional intensity, and tragic irony, that make it one of Hemingway's best stories.³⁵

"The Snows of Kilimanjaro" has as its subject the psychology of a dying man. Hemingway's own experiences on Safari, his own serious illness, the flight over the plains of Africa and the distant view of the enormous snow-capped mountains of Kilimanjaro, supply the framework on which the story hangs. During the flight east, and while being treated for amoebic dysentery in Nairobi with his head aching and ears ringing with the effects of emetine, Hemingway probably spent his time brooding on a topic which would be natural in such a situation, i.e. the death of a writer before his work is done. The dying writer is very different from the ghost of his former self, the young, free, unsold writer, seriously, devoted to his craft. There is the confrontation of an ego by an alter ego, when Harry tortures himself with self-accusations, and is obsessed about the idea of death. This story is another variation on the theme of death which recurs in many of Hemingway stories, and also, like his other short stories, it has a succession of natural symbols used dramatically. It is a fine study of physical and spiritual decay.

For Whom The Bell Tolls

At this stage of his career Hemingway's writing is greatly coloured by not only World War II but equally by the Spanish Civil War. He now wrote his most successful book "For Whom the Bell Tolls" (Oct., 1940). Hemingway at this stage had been faced with a problem whether personal honour can help man survive in a world whose condition is that of violence, which had been posed in his earlier works, and which is, now coming to its final resolution.

The history of this shift in his mood despite projecting human existence moving inexorably towards futility, vacant destruction, waste, nothingness, and despair, can be traced back as early as "To Have and Have Not". Hemingway had begun returning to the society he had earlier spurned while declaring his "separate peace". The sudden realisation that "One man alone ain't got no chance" loomed large in his mind and solidarity with other people, and fighting for a cause, took on a new importance for him. But this aspect of his gradual shift towards a reaffirmation of values shall be dealt with in detail, in the next chapter. The breakaway and revolt against the 'Lostness' of his generation, which was already apparent in "To Have and Have Not" and in the undefeated qualities of characters like Ole Anderson and Campbell and most of all in Jake Barnes, gathers greater momentum now. A sense of despair is still present, but

with a difference. Robert Jordan, the hero of "For Whom The Bell Tolls", is a wounded romantic hero, a man who has become an emotionally alienated, pragmatic instrument of those who are conducting the war. But Hemingway is interested in showing something different from this classic disillusionment. The novel is primarily concerned with retrieving Jordan from the abyss of his disillusionment and restoring the values which he has lost.

Hemingway's interest in the Spanish people had awokened in the early twenties, when he regularly started going to Spain for the bull-fight season. As for the Spanish Civil War, he got involved in it from 1936, when he helped raise substantial funds for equipping the Loyalists with ambulances and medical supplies. Till the end of the war in 1939, he was either in Spain or working for the Republic outside Spain or writing about the course of the conflict. This novel is the outcome of this involvement, except that he is more concerned with the presentation of emotions and attitudes rather than with the images of war. In outlining the predicament of the Spanish people, Hemingway focusses on a group of Republican partisans, drawn from many parts of Spain, and living under very primitive conditions in a cave on the high forested slopes of the Sierra de Guadarramas sixty miles northwest of besieged Madrid and behind the fascist lines. The action covers a sixty-eight hour

period starting Saturday afternoon and ending Tuesday noon of the last week of May, 1937.

Hemingway was deeply conscious of the betrayal of the Spanish people, and it is this strong emotion which motivates the book. The mass killings, the starvations, the lack of suitable weapons and above all the betrayal, built up the tragedy of these people. The period chosen for Jordan's action, that is the early summer of 1937, is specially important, as Hemingway wanted a period deep enough into the war so that the possibility of republican defeat could be a significant psychological factor. The time also had to be distant enough from the end of the war, so that a republican victory could be believed in, by a few people. The struggle had to have some meaning and hope attached to it. Besides, those forces that would ultimately defeat the Spanish republic, had to be dramatized to enable the story to be a successful study in doom.

The different forces that are going to bring about the tragedy are : The Judas-like Pablo, guerilla leader, so far gone in defeatist "sadness" and moral cowardice that any undertaking in which he will participate, is bound to fail. "I don't like that sadness. That sadness is bad. That's the sadness they get before they quit or before they betray. That is the sadness that comes before the sellout," thinks Robert Jordan³⁶. Pablo symbolizes the general malaise of defeatism, destroying republican morale from within and leading to betrayal.

Another force is the inefficiency of the Republican bureaucracy. Still another is the Spanish temperament, itself, with its basic inefficiency encompassing everyone, from the highest ranks, to the lowest, depicted in the gypsy Rafael, the most irresponsible member of Pablo's band

Still another symbol of doom is the air-power of the foreign enemy. The fascist planes roar over the mountain hide-out in formations of three, or multiples of three associated with black magic.

"The three passed and then came nine more, flying much higher in the minute, pointed formations of three and threes and threes and the shadows of the Heinkels moving over the land as the shadows of sharks pass over a sandy, floor of the ocean".

They are sinister. "They move like mechanized doom".³⁷

El Sordo's band is wiped out by three such planes a little later.

The ancient magic-symbol of number three, and the gypsy Pilar's premonitions, add to supernatural effect, which greatly enhance the emotional intensity of the story. Pilar's forecasts create the reader's foreboding and that deepens our sense of impending tragedy. Her premonition of Jordan's imminent death,

and her references to the smell of death³⁸, compel Jordan to recognise the possibility of death. His life among the Guadarramas may well total three-score hours and ten-seventy hours, as a substitute for seventy years³⁹. We notice a pattern of tragedy in the unseasonal snowfall, in Pablo's defection, and in the bombing of El Sordo on the chancre-like hilltop. When, through Pilar, Jordan's death is almost a certainty, every incident in his brief seventy-hour span of life is especially poignant, like the last fight of a torero. Through this perspective, Hemingway evokes the same feeling of life and death which he looked for when he first went to watch the Spanish bull-fights. This sane consciousness of death lends an aura to the events of life, which is one of the familiar themes in Hemingway novels.

Besides this theme, we also have the men-without-women theme, the father-and-son, and the home-versus-war theme, which, Hemingway had so effectively used in his previous novels and short stories. There is also the image of the wheel conjured by Jordan, on his last Sunday evening, while he draws his circles and makes his mathematical calculations for the dynamiting of the bridge.

"This is like a wheel that goes up and around. It has been around twice now.

It is a vast wheel, set at an angle
and each time it goes around and then
is back to where it starts
There is only one turn, one large,
elliptical rising and falling turn
and you are back where you have started"⁴⁰.

This could be the wheel of human conflict.
The turn of the wheel, has, for everyone, tragic
implications. This is all the wheel-like turn of
Spain's tragedy, that, after all the suffering and
sacrifice, nothing could be settled, and that Spain was
back where it began, in a medieval situation.

Carlos Baker considers this book, as having
epical dimensions⁴¹. Jordan's bridge is at the centre
of the action. Although his problem is small in scale,
it is so conceived and projected as to suggest an epic
struggle. There is a certain timelessness of the central
event, reminding one of all similar small and big events
in history. By using the device of synecdoche, by which
a part stands for the whole, he gains a powerful symbo-
lism. Hemingway uses a primitive setting, simple food
and wine, the care and use of weapons, the sense of
imminent danger, a stress on masculine courage, the
presence of both courage and cowardice in different degrees,
the barbarisms, the religious and magical supernaturalism,
the warrior codes, which give to it the aroma of an epic.

The language, too, has an Elizabethan tone. Mr. Edward Fenimore remarks :

"That such a tone should haunt Hemingway's pages is inevitable. His tale has much of the epic in its breadth in the plain fact that his characters mean more than themselves alone, the action they are engaged upon being unmistakably a culminating point pushed up by profound national or universal forces. In the Elizabethan, the English possesses as epic language, and it is into the forms of this language that Hemingway, through the very nature of the world he is creating constantly passes".⁴²

By suitably blending the ancient and modern idiom, Hemingway developed a language suitable to his epic purposes. The result of all this, is that "For whom the Bell Tolls" is a kind of prose epic of the Spanish people, and above all a tragic epic.

"Men at War" (Oct., 1942), also written during this period, was aptly titled and aptly timed, since the second World War was raging all over Europe.

It has an introduction by Hemingway, and contains the Caporetto retreat sequence from "A Farewell to Arms", and the El Sordo hilltop episode from "For

"Whom the Bell Tolls" as well as "The Chauffeurs of Madrid".

"Learn about the human heart and the human mind in war from this book" - wrote Hemingway in his Introduction to this volume⁴³. Hemingway's experiences in the First World War and in the subsequent wars of the century, initiated him through war which he felt is the key to understanding much of this century's experience. Through the suffering caused by his being wounded, and his subsequent loss of his previous illusion of personal immortality, he gained that other insight that men of war must have :

"I had a bad time until I figured it out that nothing could happen to me that had not happened to all men before me. Whatever I had to do men had always done. If they had done it then I could do it too and the best thing was not to worry about it".⁴⁴

Hemingway had read the Prussian General Karl von Clausewitz's treatise "On War", which he quoted and referred to on several occasions. He derived maxims from this treatise to use as the organizing principle for "Men at War". Such Clausewitzian ideas - that courage to decide as well as courage to strike or resist is fundamental for the soldier and that resolution to act as well as firmness in resistance, is a key

military virtue - these he not only quoted for his readers of "Men at War" but also applied them to his own presentation of the century at war. For e.g. he used them, to explain the Italian débacles at Brihuega and Guadalajara during the Spanish Civil War. The other basic concept from Clausewitz, that war is an extension of politics by means of force, was agreed upon by Hemingway and he cursed the politicians for their betrayal of soldiers. He hated the "Mismanagement, gullibility, cupidity, selfishness and ambition" that produced war even as he admired the men who prosecuted the war⁴⁵. That hatred was part of the emotional tangle of war.

It is in this context, that the Caporetto retreat section of "A Farewell to Arms" has been included in this volume depicting the confusion, the misery, the suffering and the collapse of morale among the retreating hordes.

Apart from this scene, even the other war scenes in "A Farewell to Arms" owed much to his reports on the GrecoTurkish war of 1922. Although he had been wounded at the Italian front in 1918, his period of service was both too brief and too late for him to witness a retreat like that in the novel. The retreat from Caporetto had occurred the previous autumn in 1917. So the retreat he describes in this novel was partly

what he saw of the Greco Thracian refugees. Whether Greek or Italian, the people everywhere had a sense of defeat and betrayal which he sensitively portrays in this famous Caporetto disaster scene. The deterioration of morale was common to both, the Greek soldiers towards their officers. There are shouts of "A basso gli ufficiali" at the Tagliamento bridge when the retreating soldiers throw away their arms to keep the officers from making them fight again.

"Tenente ? who's a Tenente ? A basso gli ufficiali Down with the officers" and later "Down with the officer. Evviva La Pace "⁴⁶.

Then there is the climactic scene where the Carabinieri—the battle-police—pick out all the officers from the column of retreating people, and shoot them. Frederic Henry manages to escape, and this is also the turning point for him. It is now that he realizes the hopelessness of the situation and decides to declare a "separate peace". Both aspects, that of Socialism and that of Fascism are visible in this section. The ambulance drivers with Frederic Henry are Socialistic in their views. The Fascist mentality is exhibited at the Tagliamento bridge. The widehatted Carabinieri are young Fascisti with "all the efficiency, coldness and command of themselves, of Italians who are firing and are not being fired on". They have "that beautiful

detachment and devotion to stern justice, of men dealing in death without being in any danger of it".

"I saw how their minds worked", says Frederic Henry, "If they had minds and if they worked. They were all young men and they were saving their country"⁴⁷.

The El Sordo hilltop section of "For whom the Bell Tolls" is the 27th chapter in the book. It is one of the most emotionally charged tragic scenes in the novel, with an air of inevitability about it. The very opening sentences set the atmosphere of doom which seems to pervade the whole book : "El Sordo was making his fight on a hilltop. He did not like this hill and when he saw it he thought it had the shape of a chancre. But he had no choice except this hill...."⁴⁸.

El Sordo's is one of the two groups of Spanish guerillas hiding out in the mountains, against the fascists, on the republican side, during the Spanish Civil War. The defeat of the Spanish republicans was inevitable". The Spanish civil war was really lost, of course, when the fascists took Irún in the late summer of 1936, but in a war you can never admit even to yourself, that it is lost. Because when you admit it is lost you are beaten"⁴⁹.

It is in this spirit that the El Sordo hilltop massacre is significant. The air-power of the foreign enemy is a symbol of doom in the book. When the fascist

planes roar over the mountain hide-out it is always in threes or in multiples of three. "They move like mechanized doom".⁵⁰. It is by three such planes that El Sordo's band will be wiped out at three O'clock on a Monday afternoon. El Sordo's group, along with Pablo's band, are both helping out Robert Jordan in trying to succeed in his task of blowing the bridge. His massacre is a symbol of the doom of the Spanish Republic. The mountain image here, also, enhances this aspect. Although, generally speaking the Mountain image in Hemingway's stories, symbolizes something good, happy, health and life, and the high slopes of the Sierra de Guadarramas, here, are no exception, Hemingway realizes that, as Donne wrote, "no man is an island". In this savage war, no mountain can serve as a permanent sanctuary, El Sordo, on his high hilltop position, finds no good life. Fascist cavalry surround it, and three fascist planes destroy it from above. Hemingway had a deep sense of fascism's betrayal of the Spanish people and the destruction of El Sordo's band on the hilltop, suggests the horror of brutality and darkness let loose against a betrayed people.

The third story "Chauffeurs of Madrid" was really a dispatch for the 'North American Newspaper Alliance' dated 22nd May, 1937 during the Spanish Civil War.

In this section of "Men at War", it is the unique and typical responses to danger of individuals in war, that he studies. While in Madrid with his good friend Sidney Franklin, the bullfighter from Brooklyn, New York, they had a succession of chauffeurs, who Hemingway studies here, in their various responses to war.

The first was Tomas, a dwarf, and a sensitive person, "a man of Sentiment" who considers Madrid, the "Capital of My Soul". But once he had seen tanks bombed by Planes, he becomes cowardly.

The second driver, turned out to be a cheat and a rogue. The third was David, brave, foul-mouthed, and unable to drive except at a crawl or a dash. His eccentricity was his pleasure in hearing shells whistle overhead until one day he saw seven women in a food line hit by a shell. After that his response was overwhelming sadness. He represents typical Spanish profanity and the profane response to war.

The fourth was Hipolito, who, Hemingway writes "is the point of this story". He was a trade-union man for twenty years, Veteran of the assault on the Montana Barracks, and a believer in the Republic.

"He made you realize why Franco never took Madrid when he had the chance.

Hipolito and the others like him would have fought from street to street, and house to house, as long as anyone of

them was left alive, and the last ones left would have burned the town. They are tough and they are efficient. They are the Spaniards that once conquered the western world". At the end, writes Hemingway "You can bet on Franco, or Mussolini, or Hitler if you want. But my money goes on Hipolito".⁴⁵.

The last summing up namely, "you can bet on Franco or Mussolini Hipolito", illustrates how Hemingway has reached a decisive stage. The period of the quest of values has come to a triumphant end. Through characters like Hipolito and others, he has come to emphasize the value of physical courage, moral integrity and 'Love' as a distinct force from sex.

The fact that Hemingway has been gradually changing his attitudes towards his generation and the world, he and his generation had inherited, reflects the direction of his philosophical evolution which was gathering momentum. He sees a light, no matter how faint, beckoning man to fresh trials of strength and endurance. Hemingway has come to rely on the inner virtues and has come to pin his total faith on them. He has almost steered himself out of the morass of despair, despondency and jazzy lightness to which he and his contemporaries had been willing victims. It is here that Hemingway

steals a march over his contemporaries and deserves a special consideration. The full story of his steering out of the futility of external agents (be they political or economic) will become still more clear when we come to recount his philosophy of affirmation - that man may die but he cannot be defeated. This shall form the contents of the ensuing chapter.

NOTE S

1. The Title 'in our time' comes from the Episcopalian order for Morning Prayer - 'Give Peace in our time, O Lord !' Hemingway ironically implies a general sense of peace as well as a specific contrast with war fare here. The response to this prayer is also directly relevant to Hemingway's work : 'Because there is none other that fighteth for us, but only thou, O God !' Here man's helplessness is stressed in order to make him put more trust in God. Hemingway keeps the first emphasis but blocks his characters' access to any spiritual consolation. The VI, VII and VIII vignettes indicate the detached vantage - point adopted by Hemingway alongwith its pessimistic values.
2. E. Hemingway : "The Snows of Kilimanjaro and other stories" Penguin Modern Classics 1963 - The Vignette "Nick sat against the wall ..." p 81.
3. Jackson J. Benson "Hemingway : The Writers Art of Selfdefense. "Minneapolis, Univ. of Minnesota Press, 1969, p. 140.
4. Cf. Note 2 above.
5. Philip Young : "E. Hemingway" Seven Modern American Novelists ed. William Van O 'Connor'. Oxford Univ. Press Inc, 1981 (Rev. Ed.).

6. M. Cowley : Introduction to "The Portable Hemingway", p xix.
7. E. Hemingway : "Man at War" Crown Publishers N.Y. 1942, p xxiii-iv.
8. Ibid. p x.
9. E. Hemingway : "Green Hills of Africa", Penguin Books, 1966, (c) Estate of E. Hemingway, 1935, p 63.
10. E.H. : 'Men at War', Introduction, pp xiii-xiv.
11. E.H. : 'A Moveable Feast, p 29.
12. E. Hemingway had once seriously considered using Miss Stein's 'dirty easy label' as the title of his first novel. He was in Chartres on Sept. 27, 1925, when he wrote a boyish foreword headed, "The Lost Generation : A Novel", with a different version of the anecdote about the garagekeeper which was more flattering to his generation than the anecdote related in A Moveable Feast.
13. Philip Young : "E. Hemingway" : Seven Modern American Novelists, ed. William Van O' Connor.
14. 'Independent' 117 (Nov. 20, 1926) p 594.
15. E.H. to Maxwell Perkins 11/16/26.
16. Hemingway wrote to his mother Grace Hall Hemingway "The people I wrote of were certainly burned out, hollow and smashed - and that is why I have attempted to show them" (Gstaad, 5 Feb. 1927) reprinted in Carlos Baker, ed. : "E. H. selected letters 1917-61", "Scribner's, N.Y. 1981.

17. E.H. to M. Perkins : "The point of the book to me was that the earth abideth for ever - having a great deal of fondness and admiration for the earth and not a hell of a lot for my generation and caring little about Vanities (he had asked Perkins to cut off that part of the quotation starting "The vanity of Vanities, Saith the preacher vanity of vanities; all is vanity" before publishing the book' ...I didn't mean the book to be a hollow or bitter satire but a damn tragedy with the earth abiding for ever as the hero' (Paris 19 Nov. 1926) *ibid.*, p 229.

18. E. Hemingway : 'Fiesta', p 431 and 565. : Ernest Hemingway William Heinemann Ltd., London 1977; pp 421-565.

19. E.H. to M. Perkins : "People aren't all as bad as Ring Lardner finds them - or as hollowed out and exhausted emotionally as some of the Sun Generation Impotence is a pretty dull subject: compared with war or love or the old lucha por la vida (struggle for life)" Paris, 7 Dec. 1926; *Carlos Baker - Selected Letters*; p 238.

20. Wagen Knecht : 'Cavalcade' p 375.

21. Kurt Singer : p 61-62

22. E.H. : "A Farewell To Arms", p 246-252.

23. Carlos Baker : "Hemingway : The Writer as Artist". Princeton, New Jersey, Princeton Univ. Press; 1973, p 101.

24. EH : "A Farewell to Arms", p 193.
25. EH : "Men Without Women", Penguin Books, 1st Published by Jonathan Cape 1928; Published in Penguin 1955(c) The Estate of EH, 1928, p 49.
26. EH to M Perkins 2/14/27
27. EH : "The Short Happy Life of Francis Macomber and other Stories" Penguin Books in association with Jonathan Cape 1963 pp 71, 72. All further references to this book will be to page Nos. in this edition.
28. Sheldon Norman Greenstein "The Tough Hemingway and His Hard-Boiled Children" in "Tough Guy Writers of the Thirties", ed. by David Madden (c) 1968, Southern Illinois, Univ. Press, 1968 pp 18-41.
29. Hemingway : "To Have And Have Not" : Granada Publishing Ltd. in Panther Books, 1972, p 165.
30. Ibid. p 152.
31. Hemingway : "The Capital of The World" in 'The Short Happy Life of Francis Macomber and other stories' p 57.
32. C. Baker : "Hemingway : The Writer as Artist", p 238 n.
33. Hemingway : "Francis Macomber" p 12
34. Ibid. p 38
35. Hemingway chose this story for "This Is My Best" ed. Whit Burnett, N.Y., 1942 CB : "Hemingway : The Writer as Artist", p 191 n.

36. EH : For Whom The Bell Tolls" p 27.
37. Ibid., pp 70-71, 78.
38. Ibid., p 193-6.
39. Ibid., p 134.
40. Ibid., p 175.
41. C. Baker : Hemingway The Writer as Artist, p 247.
42. "English and Spanish in FWBT", McCaffery, pp 205-220, ibid., p 248.
43. "Men at War" p XX.
44. Ibid, pp xiii-xiv.
45. Ibid., p xi.
46. EH : "A Farewell to Arms", p 171.
47. Ibid., p 175.
48. "For Whom the Bell Tolls", p 229.
49. Hemingway's Preface to "The Great Crusade" by Gustav Regler, N.Y., 1940, p vii.
50. 'FWBT', p 78.
51. EH : "The Chauffeurs of Madrid" in "By-line" Penguin Books 1970; (c) Byline EH, Inc. 1967, pp 256, 260-262.

CHAPTER - V

A STUDY IN THE PHILOSOPHY OF
AFFIRMATION

The evolutionary graph presented in the preceding chapter distinctly clarifies the issue regarding Hemingway's relations to the spirit of the "Lost Generation". Right from the start we find three aspects always present : the wound, the break from society, and the Code alongwith a working adjustment of the malaise. There is a clear indication that inspite of his obsession with the collapse of old values and subsequent liberation from social taboos and sense of loneliness and escapism through romantic hedonism, the curve shows its inclination to the other vertex, the vertex of affirmation rather than revolt, the vertex comprising heroism, moral integrity, courage and endurance. It is signified by such statements as:

"A Man can be defeated, but never destroyed"¹ or "The whole world is like a ring to me. Every one is in the ring : you survive only if you fight back and I'm always ready to pick up the gloves. Sure I'm still boxing I will fight until my last day and then I will fight against myself in order to accept death as something beautiful"²

or as much later he wrote :

"I thought beat up may be in many ways. But damned if we were lost except for deads, gueules cassées, and certified crazies. Lost, no we were a very solid generation though without education (some of us) But you could always get with it"³.

The fact is that the two curves after some intervals seem to run parallel to each other. However, ----- in the end, the curve of affirmation seems to overlap the curve of revolt. This is the unique significance of the novels of the later period.

The history of affirmation is strangely integrated with the so-called code hero. A code hero is a consistent character who performs the function of binding the wounds received by the author early in life. He is sharply distinguished from the hero, for he is made to balance the hero's deficiencies. He is referred to as the code hero because he represents a code according to which the hero, if he could adhere to it, would be better equipped with, to adjust himself to a world of violence, disorder and suffering, to which he had been already introduced. The code hero offers up and exemplifies principles of honour, courage and endurance, which, in a life of tension and pain, make a man, a man, and enables him to conduct himself well in the losing battle that is life.

The glimpses of the code hero who comes out so triumphantly in the later novels can be seen as early as in the short stories. Let us take such an early writing as the play "No Worse than a Bad Cold" which he wrote when studying in Oak Park High(1916-17). This play was based on Longfellow's "Hiawatha" which, in his introduction, he called an "Indian Passion Play". It is in this play that for the first time emerges what was later on called 'the Code Hero', Namely - Paw Paw Keewis, whereas, Richard Boulton is the Hemingway Hero.⁴ The code hero always shows grace under pressure. In another unpublished short story 'The Current', The Code, in the recognizable form, had already started to appear. The hero is clearly not the boxer "Slam Bing" who wins his girl by winning the championship, but the girl herself, Dorothy Hadley, whose ideals make a man out of a playboy. The theme is : "woman sets ideals, man lives up to them. In doing so he becomes a man, man wins woman. A suffering man has earned his dispensation. He may leave off the struggle now"⁵. In this connection, it may be said that the name Nick Adams has almost become synonymous with the Code Hero⁶. The other stories to follow in the sequence are those from "Men Without Women", such as, The Undefeated, Fifty Grand, The Short Happy Life of Francis Macomber. The same Code prevails as a dependable moral background.

throughout these stories. Usually the drama revolves around some principles of courage, of honour, of pity, or sportmanship in its largest human sense. The old bullfighter, Manola Garcia in "The Undefeated" is defeated in every thing except the spirit which will not accept defeat. Jack Brennan, the ageing welterweight in "Fifty Grand" is the rough American equivalent to the veteran Manola Garcia. Both stories are complementary studies in superannuation. Both men show, in crucial situations, the courage which has sustained them through their earlier career. The burlesque show manager in "A Pursuit Race" refrains from waking his advanced publicity agent when he overtakes him and realizes that the man has just lost a long struggle against whatever anguish it is that has driven him to drink and dope. "They got a cure for that," the manager had said, "No" William Campbell said "They haven't got a cure for anything".⁷

The burned major in "A Simple Enquiry" has the decency not to dismiss the orderly who has rejected his proposition. The story is a strange picture of strong, basic stoicism compatible with the abasement of war. Then there is the brutalized Alpine peasant who has been in this habit of hanging a lantern in the jaws of the stiffened corpse of his wife, standing in the corner of the woodshed, till the spring will make it possible to bury her. But he is ashamed to drink

with the sexton after the latter has found out what he has done.

"A Clean, Well-lighted Place" projects the ultimate horror in life. But, as the story develops, the "place" of the title, a Spanish café, has come to stand as an image of light, cleanliness, and order, against the dark chaos of its counter-symbol in the story - which is the idea of 'nada' or nothingness.

From among his other short stories, we have also "The Light of the World", which was one of the six or seven short stories, that Hemingway himself liked best. There is a certain triumph in the story, which points to a very complicated defence of the normal against the abnormal. Among the group of a homosexual and five prostitutes, it is the fat Alice, in her iridescent silk dress, who stands, comparatively, for the normal, the honest, and the sound. Love may be the light of the world, but an even stronger light may be cast by the honest common sense of people like Alice, the Michigan Wife of Bath.

Even in the portrayal of the old French couple in "Wine of Wyoming", Hemingway presents a championship of the normal and the natural which runs like a backbone down through the substance of the tales he chooses to tell. His devotion to the honest and the actual is a moral decision which also happens to coincide with his aesthetic views.

In the story "The Short, Happy, Life of Francis Macomber", we are presented the hunter's code which is an ethic so briefly and expensively learned by Francis Macomber. Robert Wilson, the white hunter, helps in the moral tutoring of Macomber, which Hemingway's 1942 introduction to "Men at war" revealed was really war-engendered. Wilson's quotation from Shakespeare - on every man's owing God a death - was an echo of a moral talisman Hemingway had received from a fellow patient :

"I remember the sudden happiness and the feeling of having a permanent protecting talisman when a young British Officer I met when in the hospital first wrote out for me, so that I could remember them, these lines : "By my troth, I care not : a man can die but once, we owe God a death and let it go which way it will, he that dies this year is quit for the next" (Henry IV).

The implication of that precept as Macomber sees in the story, and as Hemingway spelled out in 1942, was that one could not worry about the time of his death when he was properly occupied with living up each moment.

"Cowardice, as distinguished from panic, is almost always a lack of ability to suspend the functioning of the imagination. Learning to suspend your imagination and live completely in the very second of the present minute with no before and no after is the greatest gift a soldier can have".⁸

The finest and the best known of these code heroes is old Santiago of "The Old Man and The Sea". What is significant about him, is that he behaves perfectly - honourably, with great courage and endurance as he loses to the sharks the giant fish he has caught. The message conveyed through the code hero is that, this is life : you lose, of course, what counts is how you conduct yourself while you are being destroyed.

In brief this is the sketch of his curve of the philosophy of affirmation by which he distinguished himself from those who wrote about their age and one way or the other belonged to the Jazz Age, another nickname for the age of Lost Generation.

For a deeper understanding of the implications of the philosophy of affirmation let us again proceed with the evolutionary changes in pattern with reference to his major works, and our study will begin with "The Sun Also Rises".

"The Sun Also Rises" (Oct., 1926), Hemingway's first significant novel is generally associated with the spirit of the lost generation. In fact he tried to keep himself, morally, at a distance from the concept of "lostness". It is true that he told Fitzgerald that "The Sun Also Rises" was "a hell of a sad story", whose only instruction was "how people go to hell"⁹, yet the point of the book for him, as he wrote to Maxwell Perkins, was "that the earth abideth for ever". He held the earth with "a great deal of fondness and admiration" and not "a hell of a lot for my generation". He cared "little about vanities". The book was not meant to be "a hollow or bitter satire but a damn tragedy with the earth abiding forever as the hero". Like Jake Barnes Hemingway was facing the hazards of "la vie humaine" with courage and a reasonably light heart. "I've known some very wonderful people, who, even though they were going directly to the grave managed to put up a very fine performance *en route*".¹⁰

Through Jake Barnes, Hemingway takes on the stance of a detached observer looking on at aimless reveals which at once amused him and sickened him. Obviously, three of the principal characters - Jake Barnes, Bill Gorton, and Pedro Romero - are solid citizens albeit slightly heat - up. They do not appear as lost. Unlike Robert Cohn, Brett Ashley and Mike

Campbell, they retain their sanity without surrendering to neuroses. Hemingway's love and admiration for the natural earth is quite clearly projected. Any beat-up person who could again strength and sanity from contact with the earth was a kind of hero in his eyes, as one sees in the portraits of these three characters.

The novel contains a certain amount of optimism, which puts into relief the surrounding darkness. The point of the novel is that "all is vanity and vexation of spirit"¹¹ - except the things that are not vain. The healthy and robust innocence of spirit symbolized in Jake Barnes, Gorton and Romero, highlights the moral norm of this novel. Against this norm is ranged the sick, abnormal "vanity" of the Ashley Campbell - Cohn triangle. This constitutes the central antithesis of the novel. These two sets of people represent the two separate moral and emotional atmospheres. One represents a chaotic world of meannesses and vanity, the other, a bright sane world free from entanglements. Jake Barnes' and Bill Gorton's visit to Burquette in the pyrenees has the men-without-women theme. A mood of brightness heightened by the natural beauty around them characterizes, the theme of healthy male companionship. It is also implicit, that the most important reason for this happiness is the absence of the petty intrigues and unpleasantness of the other set. It is a brief but

wonderful spell where there is "no word from Robert Cohn nor from Brett and Mike".¹²

This emotional and social separateness with its regular interplay of contrasting mood relates directly to the prefatory quotation from Ecclesiastes : "One generation passeth away", says the preacher, "and another generation cometh, but the earth abideth for ever". Brett Ashley and her decadent coterie represent the truly "Lost Generation with its emotional bankruptcy and neuroses. But, nevertheless, the earth abides, The sun rises and sets over the fields and woods of France and Spain. This contrast is emphasized in the character of the brave matador, Romero. As an antithetical force, he is manly, incorruptible, healthy, courageous, with an integrity and self possession. He is "beat-up" like others of his generation but not "lost".

Although Hemingway, in this novel, carefully avoids the moralistic tone, the moral drift of the story is obvious and notably healthy. Shortly after the novel appeared, Hemingway remarked, as he did not do openly in the book, that "people aren't all as bad as some writers find them or as hollowed out and exhausted emotionally as some of the 'Sun Generation'.¹³ His indictment is directed against those who allow themselves to be defeated by circumstances to flounder in boredom and alcohol when there was so much to be

done. In contrast to the "hollow men",¹⁴ Hemingway presented another set of men who kept their mouths shut and took life as it came. This is the true moral norms of the story.

In "A Farewell to Arms" (Sept., 27, 1929) we again find a gradual building up of contrasting images, providing an aesthetic as well as a moral purpose. As in the earlier novel where we have the Burquette-Montparnasse, Catholic-Pagan, and Romero-Cohn contrasts; here, too, the images cluster around the concepts of Home and Not-home. The dominant images are of the Mountain and the Plain : one stands for home, security, love and peace; the other for not-home, war, death. Thus both novels have a natural-mythological structure running through them. Poetry and emotional values surround both concepts. For example, the Home concept is associated with the mountains, with the dry-cold weather, with peace and quiet, with love, dignity, health, happiness and the good life, with worship or the consciousness of God. The Not-home concept is associated with low-lying plains, with rain and fog, with obscenity, indignity, disease, suffering, nervousness, war and death, and with irreligion.

The first sentence of the first chapter, introduces this concept :

"In the late summer of that year we lived in a home in a village that looked across the river and

the plain to the mountains". The mountain image begins to develop important associations as early as chapter two when the priest urges Frederick Henry to go to Capracotta in the Abruzzi. Throughout Book I, Hemingway builds up the mountain image. Years later he would use the mighty peak of East Africa as a natural image of immortality, just as in "The Green Hills of Africa" he would build his narrative in part upon a contrast between the hillcountry and the Serengeti plain.

With the appearance of Catherine Barkley, the concept of Home gets new dimensions. Ideas of home, love and happiness surround her, and, as alluded to several times by Frederick Henry, she can make a "home" of any room she occupies. After Frederick's harrowing low-land experiences during the retreat from Caporetto, the lovers move to Switzerland, and with this, Catherine moves into the centre of the Home-image. They settle into a happy life in the dry, cold, mountainside above Montreux. The March rains and the need for a good hospital drives them down from their mountain paradise, and it is here, at Lausanne, that Catherine's death occurs. The entire structure of the novel is developed around these contrasting situations. To Gorizia, the Not-Home of war, succeeds the Home with Catherine in the Milan hospital. Then the terrible Caporetto retreat is followed by the peaceful, happy retreat

which the lovers enjoy above Montreux. Home ends for Frederick when Catherine dies in the hospital.

In spite of its overt pessimism, this novel according to Mr. Ludwig Lewisohn, "proves once again the ultimate identity of the moral and the aesthetic". He believes that Hemingway "transcended the moral nihilism of the school he had himself helped to form" by the very intensity of his feelings for the contrast of love and war. The story has "two culminations, the laconic and terrible one in which the activity of the battle police bring to an end the epically delineated retreat of the Italian army with its classically curbed rage and pity..... and that other and final culmination in Switzerland with its blending in so simple and moving a fashion of the eternal notes of love and death."¹⁵.

Even Frederick's encounter with the priest lends religious significance to "A Farewell to Arms" by pointing up the quest for meaning behind his care-free life. Love seems to score a victory over the biological phenomenon of sex.

The 'code', --- the code of courage and integrity --- reappears in "Death in the Afternoon" (Sept. 23, 1932) and "Green hills of Africa" (Oct. 25, 1937);

The bullfighter is a good example of the man with the above code. As he acts out his role as high Priest of a ceremonial in which men pit themselves

against violent death, and, with a behaviour that formalizes the code, he is the very personification of "grace under pressure". In the latter book we are again presented with the hunter's code, that same ethic learnt by Francis Macomber too late in life. Hemingway's belief that the present moment in anyone's life is most important, without concern for the before and after, which is the greatest gift a soldier can have, also holds true for a bullfighter as he wrote in "Death in the Afternoon". To know how to ignore and despise consequences was the way to achieve that elation that only the brave could know¹⁶. He does not incline to take count of the future, the long future, after death. He finds his way of life through action, and he acts in the way of the world. May be, in a way, he was what many critics believe he was, that is a "primitivist". He finds truth and beauty in the natural rather than the artificial. Besides, there is his obvious admiration of active virtues like courage or what the Spanish call "pundonor", which "means honor, probity, courage, self-respect and pride in one word".¹⁷

"To Have and Have Not" (Oct. 15, 1937), although Hemingway's least satisfactory novel, too, shows that the author had learned something important for him before he had done away with writing.

It is the code of Harry Morgan who leaves a hint for Hemingway to ponder on : "alone, a man has no chance".¹⁸ The long exile that began with Nick Adams' separate peace, underscored by Lieutenant Henry's farewell to arms, comes to an end here. It is also the end of Hemingway's ideological separation from the world : a man has no chance alone.

Harry Morgan is a supreme individualist but of an American type, because of his individualism, his cold courage, his resourcefulness, and his self-reliance he can be seen as a descendant of the American frontiersman the man who made his own laws and trusted in his own judgements. Working between Cuba and Key West - a Latin country and a rough American town - Morgan is a typical nineteenth - century frontiersman in a twentieth-century frontier situation.

The first of the series of episodes and the final scenes of massacre and agony emphasize the point of the story - that in an atmosphere (of revolutionary Cuba) in which man has been set against man, in which it is always a question whether your companion is not preparing to cut your throat, the most sturdy and straight-forward American will turn suspicious and cruel; Harry Morgan is made to realize as he dies that to fight this world alone is hopeless. With perfect timing and accuracy, Hemingway encapsulates a moral atmosphere that was prevalent at the moment he

was writing - a moment when social relations were subjected to severe tensions.

Even the title "To Have and Have Not" has a double significance. Its economic implications is obvious : As one of the Have-nots, Harry Morgan must take desperate measures for survival and his opponents are those who "Have" money, power, prestige, and unearned privilege. But reversely interpreted, the title has a moral significance : Harry Morgan 'has' a combination of social courage and personal integrity suited to his character. These same qualities are prominently absent among the leisure - class wastrels and other idlers by whom he is surrounded and with whom he is contrasted. To "Have" what Harry has in the form of self-reliance, self-command, and self-knowledge is qualitatively superior, by any standards, to the strictly economic forms of having. Thus the 'have-nots' would be the representatives of every class and occupation : wealthy yacht owners, middle-class artists like Gordon, simple alcoholics like Harry's supercargo Eddy, or the brutalized veterans who give and take their punishment in the wild atmosphere of Freddy's Key West bar.

A good story would, normally, charm the reader into certain illusions in terms of which his evaluation of character can take place. Within the illusion provided by "To Have and Have Not", Harry Morgan emerges as a heroic and morally indefatigable figure

standing out like a stoic statue above the heads of his associates, gifted with qualities and abilities and determinations to which none of his companions can lay equal claim.

Although an artistic failure, this novel has its undoubted virtues. In two respects, at least, the Morgan trilogy looks forward to "For whom the Bell Tolls". One of these is the demonstrated skill in the development of emotional intensity - a skill we find also in "The Short Happy Life of Francis Macomber", which belongs to the same chronological period as the third Morgan story. Secondly, we see in evidence, Hemingway's capacity for the enlargement of character to heroic proportions. What Hemingway learned from his experiment with Harry Morgan is put to excellent use in the portraits of Robert Jordan and the gypsy Pilar in "For Whom the Bell Tolls".

More than any other single thing, it seems to have been the Civil War in Spain that returned Hemingway to the world of other people. By 1937, he had come close to embracing the society he had deserted some twenty years before and was back in another "War for democracy". He was informally involved in that war, on the Loyalist side, and his next work was a play called "The Fifth Column" (1938). Hemingway now fully realized that "No man is an Island intire of itself (sic)". These words from a devotion by

John Donne¹⁹, are part of an epigraph to Hemingway's next novel "For whom the Bell Tolls" which title comes from the same source :

"And therefore never send to know for whom the bell tolls; it tolls for thee".

More than any other nation in Europe, it was Spain before the period of Franco, that emotionally affected Hemingway most. There were two distinct periods in Hemingway's long association with Spain. The first, 1922-1932, was the one, in which Hemingway used Spanish background for six of the miniatures of "In Our Time" as well as for five of the longer stories: "The Sun Also Rises was also mainly set in Spanish towns (Burguete, Pamplona, Madrid). The last book of this period was "Death in the Afternoon" (1931-32).

The second period culminating in "For whom the Bell Tolls", ran from 1936 to 1940. The Spanish Civil War was a strong catalyst to Hemingway's imagination. It was a tragedy enacted on a far greater scale and with far greater suffering and bloodshed than the weekly tragedies of the bullfights. It was inevitable that Hemingway's interest in war as a subject, and his love of first-hand experience, would naturally provoke him to witness the entire Spanish tragedy. Although, as a friend of Spanish Democracy, he believed in the Republican side, as an artist, he was neither pro-Repu-

blican or pro-communist.

"There is only one form of government",

he said "that cannot produce good
writers, and that system is fascism;
for fascism is a lie told by bullies.

A writer who will not lie cannot live
and work under fascism"²⁰.

As artist and man, Hemingway was anti-fascist
and had been so for years. When Civil War broke out
he supported the Loyalists both financially and ideo-
logically. Once you are fighting a war, you have no
choice but to try to win it, he said in 1942²¹. On
this principle, he worked hard for the Loyalists,
from the money-raising activities of 1936 through
the end of the war in 1939. In 1940, looking back
on this spring of 1937, when he was in Spain, covering
the war as a correspondent, and filming a documentary
"The Spanish Earth", Hemingway said that "the period
of fighting when we thought that the Republic could
win was the happiest period of our lives"²². It was
a reasonably happy period for him, because he believed
in a life of action. He was fighting alongside brave
comrades for a very good cause. Also/was the expecta-
tion, that if one survived, he had a chance of writing
a book about this war which would be better than any
of the earlier books. In the beginning was the deed.

Words came later. Activity was a vital part of his being. "Without action", he once said, "I ache so badly sometimes that it eats away my insides"²³.

But in the winter of 1938 things became worse. He had written "The Fifth Column" in December 1937, which was a bad play, but historically, interesting. It sought to present Hemingway's toughminded apprehension of the state of things in Madrid that autumn. It painted the evil of war. Although sympathetic to the Republic, we cannot regard "The Fifth Column" as a vehicle for Loyalist Propaganda.

In the foreground of the play are two of Hemingway's familiar oppositions : home against war and the lover against the lonely and essentially womanless worker. Philip Rawlings, the hero, is secretly a Republican agent in the fight against fascist infiltration. Philip's choice is between home and war, leaving Madrid with the girl, Dorothy Bridges ("Her name", says Hemingway" might also have been Nostalgia"²⁴) or continuing to fight fascism.

"If the play has a moral", writes Hemingway", it is that people who work for certain organisations have very little time for home life"²⁵.

Without concurring in the politics or methods of his organization like Robert Jordan, Philip chooses to stay on in Madrid. "Where I go now, I go alone, or with others who go there for the same reason I go"²⁶.

This is the region where man without woman works alone. When liberty is at stake, happiness of home life has to be sacrificed.

Thus we find that although being a voice of disillusionment and futility in "The Jazz Age", Hemingway, gradually, became a writer of Social consciousness in the Thirties. He hated fascism and the Russian style communism, and so, like in the play "The Fifth Column", in his next work, "For whom the Bell Tolls", (1940), too, he showed his concern about the Fascist threat to the democratic world²⁷. This novel is also about the Civil War in Spain. The one man is no longer alone, unlike Harry Morgan ("To Have and Have Not"), but is serving on the popular front. Robert Jordan, a university instructor from Montana, has joined the Loyalist forces as an expert in demolition. After the bridge-blowing Jordan's leg is broken and he is left to sell his life as dearly as he can. But he has at least learned that "The world is a fine place and worth fighting for"²⁸. It is a not a book "without politics". Yet it is important to note that the politics has been dramatically embodied in a work of fiction whose moral values transcended political affiliations. In 1939, when still in the process of writing the book, he told Maxwell Perkins that "the book was designed to contain what people with party affiliations could never write, or even perhaps know".

While finishing chapter 23, in January 1940, in Havana, he told Perkins that while under arms he was faithful and loyal to his side, once a war was over, he was a writer not a Catholic writer or a Party writer or anything but a writer²⁹. It was Hemingway's strong belief that the job of the artist is to understand and not to judge. There is a certain artistic 'neutrality' of one who puts humanity above politics and art above propaganda. He had some definite convictions which acted as a defence against all social, political or other novel opinions. This positive conviction was a belief in the artist's obligation to truth and to art and to humanity in its extra-political dimension.

Hemingway was determined to maintain that balance without which art may degenerate into propaganda, and "For whom the Bell Tolls" is a fine example of this. The artist must never compromise with regard to his human and moral values, in spite of the morass of opposed hatreds and sentimental mystics. Among the native Spaniards in the book, it is Anselmo, Jordan's sixty-eight-year-old guide and friend, who best exemplifies the right human norm. Other members of Pablo's band show the range of political & moral attitudes across the popular front. There is the blood-thirsty Pablo, and the brave, fanatical hater

Agustín. Then we have the irresponsible paganism of the gypsy Rafael. But it is old Anselmo who suffers all discomfort on account of his loyalty to Jordan, which is something that Rafael would never do. And unlike Pablo or Agustín, Anselmo, with the wisdom of his years, still hates killing even while he recognizes its necessity. His important function is to serve as a yard-stick of human values. "That we should win the war and shoot nobody", he cries, "that we should govern justly and that all should participate in the benefits according as they have striven for them. And that those who have fought against us should be educated to see their error". The Republic must win and Anselmo will fight for the Republic. With Anselmo as a norm, the tragedy of Spain shows, all the darker.

Like Anselmo, Robert Jordan is capable of working for a cause. The fanaticism around him does not destroy his deep, inner convictions. He is free, and unswayed by propaganda, doing his job with the necessary mental reservations.

Jordan's soliloquy during the hilltop battle in which El Sordo's partisans die, is important in this context. He reflects that he is in love with María, even though "there is not supposed to be any such thing as love in a purely materialistic conception of society". He wonders when he ever entertained such a belief.

"Never and you never could have. You are not a real Marxist and you know it. You believe in Liberty Equality, and Fraternity. Don't ever kid yourself with too much dialectics. They are for some but they are not for you. You have to know them in order not to be a sucker. You have put many things in abeyance to win a war. If this war is lost all of those things are lost. But afterwards you can discard what you do not believe in. There is plenty you do not believe in and plenty that you do believe in".³⁰

Hemingway believed that one should never allow oneself to feel defeated. As he wrote in 1940: "The Spanish Civil War was really lost, of course, when the Fascists took Irún in the late summer of 1936. But in a war you can never admit, even to yourself that it is lost. Because when you admit it is lost you are beaten".³¹

As mentioned in the previous chapter, Hemingway deliberately chose the early summer, of 1937 as the time of Jordan's action. The psychological implications of a possible Republican defeat had to be presented, as the war had been going on for a time long enough. But

at the same time, hope was necessary to boost the sagging morale of the Spanish people, who needed to believe in a 'Republican Victory, and hence this period was distant enough from the end.

Pablo's "sadness" might represent the general aura of defeatism, but it is in Robert Jordan, that we see the true Hemingway hero. He has a great capacity for life, a full acceptance and love of the world, which is always a driving force for all Hemingway heroes. It grows even stronger as one moves with his work through the nineteen-thirties. Nick Adams has it, Jake Barnes has it, Frederick Henry has it. It is strong in Harry Morgan, though he is not very articulate in expressing his feelings. The love of life, the good life, gives special point to the dying reminiscences of that other Harry, the writer on Safari in Africa in the story "The Snows of Kilimanjaro". Yet the two men called Harry are stricken and doomed, condemned to die under short respite, as is Colonel Richard Cantwell, a lover of life in "Across the River and Into the Trees".

Although Jordan is aware of the possibility of his death, he has a special soldier's talent "not to ignore but to despise whatever bad endings there could be". His predicament is akin to that of the torero who knows that he may be killed but despises death and enters the ring inspite of this.

In Jordan's self-discussions on the necessity of killing, one sees the feeling of life and death, sensed in a bullfight :

"Don't you know it is wrong to kill?

yes, But you do it. Yes. And you still believe absolutely that your cause is right? Yes".

"It is right I believe in the people, and their right to govern themselves as they wish. But you must not believe in killing, he told himself. You must do it as a necessity ...".

"..... no man has a right to another man's life unless it is to prevent something worse happening to other people, So get it straight and do not lie to yourself."³²

As in the play "The Fifth Column", Hemingway in "For whom the Bell Tolls" uses the man - without - women, the father-and-son, and the home-versus-war theme. The atmosphere here is not similar to that liking for hardy masculine comradeship as it was in hunting or fishing or skiing which motivated the Hemingway hero. Here there is an absolute preoccupation with the work a man must do, where woman has no place and may even be in the way. Yet women play a part, and the significance

of Maria in this novel, is like that of Catherine Barkley in "A Farewell to Arms", Maria Morgan in "To Have and Have Not", and Dorothy Bridges, in "The Fifth Column". Her role is finally symbolic. She stands for "home". All of them, in different ways, represent normal domesticity vanquished by war, and by the economic struggle for survival. Maria stands for the normal in the midst of a terrible abnormality. The fate of the Hemingway heroines is that they are almost never at home, rather they are with their men in their field of action. Yet their virtue is that the best of them carry the home-image with them wherever they go.

The high slopes of the Sierra de Guadarramas, where most of the action takes place, represents the "clean, well-lighted place" where the air is clear and cold, Hemingway turns it into a veritable idyll in the midst of war, where Maria, raped by the fascists, is restored to health gradually. Like Burguete in "The Sun Also Rises" and Abruzzi, the priest's homeland, in "A Farewell to Arms", and the Alpine sanctuary where Frederick and Catherine spend a short, happy time together, this too, is a mountain refuge in the midst of 'Nada'. But "no man is an Island" and in this terrible war, no mountain can serve as permanent sanctuary and is now open to invasion by the enemy - the fascist bombers.

But Hemingway realized the importance of learning to adopt one's thinking and emotions and learning to win. This attitude recurs throughout his Spanish War writing. In the earlier war novel, Frederick Henry reacts with exasperation, then with numbness, to the sacrifice of Catherine. But Jordan urges Maria to go away from the scene at which, he knows, he will meet his death, with a salacing reminder of their spiritual oneness : "As long as there is one of us there is both of us", Do you understand" ?³³ One can almost conclude that this remark signifies finally not only the end of despair and futility - the end of the "Lost Generation", but also the triumph of the positive virtue of love. We realize, how, little by little, Hemingway would seem to have written himself out of the post-war dumps. We see, that Jordan, eager for life and happy in love is dying for a vision of man's future, "If we win here we will win everywhere" he says to himself in his last moments.³⁴ The idealist in Hemingway, did survive, inspite of disillusionment, inspite of his deep dismay over the betrayal of Spain. Even assuming the omnipresence of nothingness "nada", he has discovered that men have the choice of facing the inevitable with fortitude or with despair, and that there is something to be gained by choosing fortitude. Under the naturalistic mask, one glimpses here in Hemingway, some features of a temperamental romantic.

Ten years later and after World War II came Hemingway's "Across the River and Into the Trees". Though less effective than "A Farewell to Arms" and "For Whom the Bell Tolls", the book marks a genuine contribution to the Hemingway Canon.

World War II was the third war in which Hemingway had been actively engaged within the span of thirty-three years. It was an experience of great magnitude and of bitter intensity. It had a traumatic effect on his mind. He not only hated Hitler, Mussolini and Neville Chamberlain, whom he saw as the chief movers towards war, but also the Allied Military Commanders who refused to adapt to a new kind of war, and who hid behind lies forced upon the reporters of the war. He was convinced that men are at their finest the closer they are to battle and to the testing of their resources against death, the agents of which, in this case, were other men and not nature. He believed that "Wars are fought by the finest people"³⁵, - and he reiterated this when he wrote in "The Spanish Earth": "This is the true face of men going into action men cannot act before the camera in the presence of death"³⁶.

His war writing was a continued celebration of men's resourcefulness-in mental, emotional, and physical efforts - when death was the stake. "Learn about the human heart and the human mind in war from this book" wrote Hemingway in the Introduction to

"Men at War".³⁷

It is also significant that he seldom disparaged the "enemy" for the enemy too was a man functioning at his highest powers in the presence of death.

As already mentioned in the earlier chapter, "Across the River and Into the Trees" was a necessary first step in the process of objectifying not only World War II but also the other wars and the periods of armed truce between the wars, which Hemingway had personally known. The story of Colonel Cantwell, was, in a manner of speaking, a kind of exorcism for Hemingway, of the terrifying aspects of the recent war.

The life-story of Colonel Cantwell presents a cross-section of the course of time : Hopeful youth looking forward to life, then the mature man of experience both bitter and happy, last is the man at that stage of life when death is waiting around any corner. But in perspective, his life, he concedes, might have been worse, and so, he concludes, it was on the whole good enough.

Venice in winter, is chosen by Hemingway, as the setting for the novel. The cold, gray, sharp air, which Hemingway often identified with physical and moral courage drives steadily across the northern mountains and down the Grand Canal. The subject is youth contemplated by age; an emotional sense of innocence looking

to, and longing for, experience. The Italian Countess Renata characterizes bloom and beauty and innocence, along with a strong suggestion of old worldly wisdom.

Twenty years of fighting in the professional army of the United States have marked the Colonel with the almost innumerable scars he bears. He belongs to the type symbolized by the indomitable Saint Sebastain, of Venetian iconology. But his aggressiveness is not enough to overcome in any but a moral way the eventual triumph of death; and when he comes to rest in the shade of the willows beside the road, he has crossed all his rivers and met all adverse conditions with much poise and grace. There is, in Cantwell's profanely rugged exterior, the type of the Roman Stoic. But he also has a sense of humour. He is full of wounds enough to have earned the right to jest at scars, though he respects them. In a way, they indicate the stages of his progress, and are the signs of his present maturity. They can be regarded as the stigmata of all that he has met of adversity, and all that he has so far overcome of fatality. But one of these scars will not heal. The right hand is deformed and split. It is the hand of the man of bitter experiences, of the pragmatist. It has been shot through twice, like the hand and arm of "Stonewall" Jackson,³⁸ from whose dying words the title of the novel is taken. Cantwell's problem is like Robert Jordan's to get as much as possible out of life in a brief soldier's universe.

At the centre of the Colonel's character is a tense opposition between the tough and the tender, between the brutal and the delicate; between, the rude and the remorseful. Love and regard forms one part of his natures as noticed in his relations with Renata, and also in his friendship with bartenders and waiters, motor-boatmen and Gondolieri or with various members of the Venetian nobility.

Pity forms another aspect of his nature. It is this side of Cantwell which makes him love best those who have fought or been mutilated, "Other people were fine", he reflects, "and you liked them and were good friends; but you only felt true tenderness and love for those who had been there and received the castigation that everyone receives who goes there long enough". Earlier he thinks "He only loved people, who had fought or been mutilated". His expression is as tough as the emotion is tender. "I'm a sucker for crips", says he, "and any son of a bitch who has been hit solidly, as every man will be if he stays, then I love him".³⁹

It is not a coincidence that Hemingway shared this feeling. He always held those who had participated in war, in high regard. As Jack Hemingway, Hemingway's eldest son, comments, while writing about his friend Joe Dryer -

"He had become a good friend of Papa's. Papa took kindly to anyone who was not

a phony and was especially attracted to people who had taken part in legitimate combat. Joe had a set of horrifying scars which had been hard-won in an assault landing in the Pacific campaign where he had served as a Marine lieutenant and a platoon leader - easily the best sort of qualifications for Papa's friendship".⁴⁰

The tough side of Cantwell's character is represented by his love of fighting which he sums up as the "Sale métier" of his profession. In his battle with the drunken sailors, he uses his fists with effectiveness and enjoyment, playing only to win as the true fighter sometimes must.

The Gran Maestro, Cantwell's old comrade-at-arms, resembles him in carrying his afflictions gracefully and both are "brothers in their membership in the human race, the only club that either one paid dues to, and brothers, too, in their love of an old country, much fought over and always triumphant in defeat, which they had both defended in their youth".⁴¹ As a badge of the brotherhood, they have invented a fictitious order with the resounding Spanish title, "El Ordine Militar Nobile y Espirituoso de los Caballeros de Brusadelli". Its regular members are admitted only on unimpeachable evidence that they have received (and gracefully

survived thus far) the castigation that flesh is heir to. They are the occupants of the inner circle which always stands at the centre of masculine relationships in Hemingway. The Countess Renata can be told the experiences of war-making, but she cannot show, like Cantwell and the Gran Maestro, "The ever happy face of the old soldier who is still alive and appreciates it".⁴² This experience is available only to those who have been there and had it, and managed to survive without being ruined by it.

When considering the complex character of Cantwell one wonders as to how much of the good in a person can survive the on-slaughts of evil without being tainted. The Colonel, himself, has an answer to this question; that very much can survive : love, courage, a code of chivalry, generosity, the sense of beauty and the sense of the ridiculous, and an ability to possess firm beliefs. The necessity for such qualities is the unwritten by-law of the "Ordine Militar". Most important is the quality of being able to believe.

"Everyday is a disillusion", says the very young Countess. "No", says the Colonel, flatly. "Everyday is a new and fine illusion. But you can cut out everything phony about the illusion as though you would cut it out with a

straight-edge razor".⁴³

The illusion must be evaluated and tested for the truth it bears, "My Colonel", says the night porter at the Hotel Gritti "⁴⁴ I have so little political development that I believe all honourable men are honourable", "Oh you will get over that", the Colonel assures him. "Don't worry boy".⁴⁵ Cantwell knows the necessity of retaining, after the loss of any illusion, the capacity for belief which made the original illusion possible. It may be that all honourable men are not honourable. But this does not lead to anything like permanent disillusionment with mankind. You use the straight-edge razor and retain only the truth.

The Colonel, in this manner, is shown to be a complex character, combining a mature intellectual toughness and resilience with a deeply felt love for the existing world. He faces with courage the evils that surround him and that are inside him. During the heart attack, in the lobby of the Gritti, he will not even sit down, though he is gray-faced and sweating. Afterward he rests "lightly and without illusion", against the Concierge's desk.⁴⁶

If deeply understood, this novel emerges as a symbolic study of a complex state of mind, representing the recollection of things past in a heightened

state of mind. The north wind and the far snow-capped mountains, the youghtful countess Renata and her portrait and her heirloom emeralds, the bars and the hotels and the old associates of Venice hold a deep significance for Cantwell, much more than stated by Hemingway. There is the continuous, joyous reminder of the way it was for him in the country round Venice in the days of his youth, which is not merely sentimental. But like his inventor, Hemingway, Cantwell has no regrets over his lost youth :

"Everybody loses all the bloom",

Hemingway once told Fitzgerald.

"A gun or a saddle or a person are all better when they are worn and the bloom is off them. You may lose everything that is fresh and easy. But you have more metier and you know more and when you get flashes of the old juice you get more results with them".⁴⁷

But Venice, for Cantwell, is a city of happiness, his own city, "Christ, what a lovely town", he reflects, "It is my city because I fought for it when I was a boy, and now that I am half-a-hundred years old, they know I fought for it and am a part owner and they treat me well".⁴⁸

As he thinks of Venice in connection with his departed youth and his approaching death, Venice and the countryside around it represent to him, the rounding out of a life. For his life has properly begun where it will suitably end : among the stones of Venice.

Renata, too, is a symbolic figure. She is the image of home and love, like Catherine in "A Farewell to Arms" and Maria in "For Whom the Bell Tolls". In the dark of the Gondola under the blanket she creates the home-feeling. Outside, the wind lashes at the waves, but under the blanket there is no wind. "We are in our home and I love you", says the Countess Renata.⁴⁹

The Countess is Nostalgia symbolizing the Colonel's past youth. Her age, too, is symbolic. She is "nearly nineteen" which is the age of the young Cantwell when he got his big wound at Fossalta in 1918. (Hemingway, too, was wounded at the same age, in the same year, in the same country.). Her youth, her freshness and her courage, like her inborn wisdom are qualities which belonged to young Lieutenant Cantwell in that winter, when he grew up. Renata has the freshness which he too possessed before the dirty profession of war-making took it away. The Colonel is a "gueule Cassee" now, in spite of the doctors' best efforts, but the "gueule" is that of experience, and so,

respectable. Youth and age come together, for some time, in their man-woman relationship, which is only possible in the magical atmosphere of Venice.

Renata's symbolic portrait romanticizes Cantwell's youth, and is interwoven with the happiness he feels if he looks far enough into his past, omitting the ugly war experiences of the years inbetween. Her square-cut emeralds are also emblematic of the stones of Venice, cut long ago by master craftsmen, embodying the deep past of the city. The Countess insists on his keeping them like a lucky talisman; They are something durable given to him by his youth (Symbolized in Renata). But in the end, having no further use for them where he is going, he gives them back, as he does the portrait. Like the surrender of his youth and age, as death over-runs his position, the returning of the stones signifies, perhaps, the complete independence of the Colonel's inner self, as in a Stoic doctrine, and his final alone-ness. The portrait, the stones, even Venice, and ultimately life, itself, has only been lent. Cantwell carefully pays up all his debts to prepare for the final rounding - off. Italy is the country that the Colonel loves, where he experienced the opening of his heart, and now its closing. To the north, where the cold wind comes from, are the mountains; all around Venice stretches the plain where the

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young lieutenant lost his feeling of immortality at the age of eighteen, and where the Colonel, at fifty, dies, when his heart stops.

Commenting on this book Carlos Baker is convinced that "If *A Farewell to Arms* was (Hemingway's) Romeo and Juliet and "For whom the Bell Tolls" his King Lear, this mid-century novel could perhaps be called a lesser kind of "Winter's Tale" or "Tempest". Its tone is elegiac. It moves like a love-lyric. The round within which its forces are deployed is the rough shape of a life".⁵⁰

"The Islands in the Stream", although published posthumously (Oct. 6, 1970), takes precedence on "The Old Man and The Sea" in as much as "The Old Man and the Sea" was originally to have been a part of the Trilogy, that is how "The Islands in the Stream" was conceived to be. But, taking the advice of his friend, Leland Hayward, he had it published separately. The remaining three sections were shelved and published only much after his death.

As discussed in the previous chapter, this novel consists of a series of episodes and anecdotes unified solely by the history and personality of a greatly autobiographical character, Thomas Hudson. The first two parts have, apart from various other things, one major theme, that of Hudson's essential loneliness. This feeling is enhanced by the multiple bereavements

in his life, and his separation from his third wife, leaving him depressed, cynical and lonely. His original profession is painting, which during the course of the story he abandons and takes up the command of a Q-boat. He exchanges the creative role of artist for that of man of action. It is only through his pride in the sea-command that saves him from an empty abyss in his life. It is by this that he is to be rehabilitated, if at all, during the chase sequence of part III.

By introducing the character Roger Davis in Part I, Hemingway probably intended to use him, as a kind of foil for Hudson. Davis's part psychological and part romantic misfortunes are similar to those of Hudson's. But while Hudson manages to grow out of them, Davis is unable to do so and is still vulnerable to the memory of these misfortunes. Hudson succeeds because of his dedication to his work and because of a sincere integrity in him. It may also be true that Davis stands for Hemingway himself as he was in the early and middle thirties, socially truculent, full of hatreds, including that of self for probably not making the best use of his talents. Even the first fight which Davis is involved in is reminiscent of Hemingway's fight with Joseph Knapp on the Bimini docks in May 1935.⁵¹

This autobiographical episode, involving Davis, could represent Hemingway's rejection of the way he had behaved in that Bimini period, as a kind of a bully and

a roaring boy, as inwardly troubled then, as Davis is shown to be.

But it is the rehabilitation of Hudson, which is the major theme in Part III of this book. After the sorrow and loneliness experienced by him after his Sons' death, the brief but unsatisfactory reunion with his first wife, does not help to improve matters. It only ends in a bitter quarrel. So it is with relief that he receives the news of his summons, calling him back to sea. In the action ahead, whatever its shape in the renewal of contact with the same sea, he has hope of compensating, the ruins of his career as lover, father, and artist. He has his moments of doubt. Perhaps, he thinks, it would have been good to stay ashore. But he knows at once that this, like so much else, is an illusion. The facts stare him in the eyes : "Get it straight, your boy you lose, love you lose. Honor has been gone for a long time. Duty you do".⁵²

This final section of Hemingway's trilogy, shows us Hudson, the man of action, whose happiness ultimately lies in pursuit, like the happiness Hemingway himself felt when chasing the elusive Kudu in the climactic section of "Green Hills of Africa". Similarly, his original sub-title for the African book : "Hunters Are Brothers", has its echo in "The Old Man and the Sea", written just before this sea-chase story.

In the sea novel, Santiago repeatedly echoes this sentiment of the hunted and hunter as brothers. In this part of "Islands in the Stream", too, Hudson has this feeling when he fraternally and gently treats the one dying German sailor whom they manage to capture. In this part of the novel Hudson comes very close in portraiture to Santiago. They are similar not only in age, but in their determination to pursue their aim, to endure to the end, without giving up. It is very important to both of them to complete what they have set out to do, no matter what the sufferings or obstacles be that come in the way.

Duty for Hudson, is now his opium which dulls his melancholy. Although no action that he can ever take will "bring back anything" from his past, he is "glad to have something to do" in this command at sea, and takes pleasure in having such "good people to do it with". "I do not know what I would have done without duty since young Tom died". He has "traded in remorse" for this other horse that he is riding now⁵³. He feels the chase as a challenge and joy something worthwhile for its own sake. He works relentlessly without rest, as though he knows he is short of time, and may be with some force that drives him on. His crew-member Ara suspects the latter motivation to be true. "All a man has is pride", he says, "Sometimes you have it so much it is a sin. We have all done things for pride that

we knew were impossible But a man must implement this pride with intelligence and care. Now that you have ceased to be careful of yourself."⁵⁴

It is with this pride that Hudson tries to rehabilitate himself. Pride of command, of endurance, pride in being able to overcome remorse and gloom, pride in the attempt to outwit a resourceful enemy and in his potential ability to accomplish the impossible. The military order that comes over to him twice from the naval base at Guantanamo, is symbolical of this pride : "Continue searching carefully westward". Morally speaking, this applies to all those who, like Hudson, must achieve what they have to do until the end. And this is possibly what Hemingway felt while writing this novel.

"The Old Man and the Sea" (Sept. 8, 1952) is by far, the most significant work, when we consider the aspect of affirmation in the evolution of Hemingway's thought. By reaffirming man's oldest and most cherished values and asserting man's place in nature, especially in the terms of our time, he has achieved a meaningful purposiveness, setting off this novel from his other works of fiction.

There are several divergent interpretations of Hemingway's thought in "The Old Man and the Sea". Of the two predominating views the one places this novel

in the romantic tradition regarding it as the culmination of Hemingway's long search for disengagement from the social world and total entry into the natural. The other puts it in the tradition of Sophocles, Christ, Melville, and Conrad, emphasizing the idea that the true direction of Hemingway's thought and art from the beginning and especially since 1937 has been a return to society-not in terms of any particular social or political doctrine, but in the broad sense of human solidarity and interdependence. Both these views might appear contradictory, but, they are one, at one point. They both underline the breadth and depth of the novel's enduring significance and greatness, and finally illustrate the theme of affirmation, the liberation of the human spirit from the restraints of Convention that gives a joyous sense of release in this drama between Man and Nature.

The Oldman and The Sea in The Light
of The Theme of Affirmation

Although we find an affirmative strain in Hemingway's work right from the start, precipitated through the theme of the "Undefeated" in characters like Jack, the prizefighter, and Manuel Garcia, the bull-fighter, it is in the character of Santiago, that this theme had the greatest projection. It is not the negative aspect, the disillusionment and the "salao" factor in the story which is important, but the most

positive one, the grim resolution, and tenacity which upholds Santiago throughout the novella. He dares, and continues to do so, and sticks to the rules⁵⁵, and will not quit when he is licked. He is undefeated, he endures, and so, in a way, his loss is itself a victory. This is the theme of "what a man can do and what a man endures" ("Plenty" as Santiago admits of his suffering), the ultimate theme of affirmation.

We, here, have the concept of the hero whose triumph consists of stretching his own powers to their absolute limits regardless of the physical results. In the earlier novel "Across the River", Col. Cantwell only talks about his heroism; Santiago acts his out. Cantwell reminisces on past triumphs; the old man demonstrates them before our eyes. What is repeatedly emphasized in this novel is what men can do, with the world as an arena where heroic deeds are possible. This universe, where Santiago acts out his story of loss, gain and loss, is not free of tragedy and pain, but these are transcended, and the affirming tone is in sharp contrast with the pessimism permeating novels like "The Sun Also Rises" and "A Farewell to Arms".

Santiago's heroism has been juxtaposed on two levels : The physical one and the emotional one.

Physical Heroism

It is significant that, among all the Hemingway heroes, Santiago is the only one who has not been

permanently wounded or disillusioned. His heroic side is suggested throughout. He is referred to as "El Campeón" because of his past heroic act in Casablanca. Now, in his old age, he is hero-worshipped by Manolin. At sea, Santiago thinks frequently of Joe Di Maggio, the greatest ball-player of his generation, and dreams of lions playing on the beaches of Africa. The constant association with the king of ballplayers and the king of beasts adds to the old man's heroic proportions. Santiago is deliberately placed against the vast, limitless sea, and is continuously associated with the enduring vitality of the Sea in the title and by the colour of his cheerful and undefeated eyes : "Everything about him was old except his eyes and they were the same colour as the sea and were cheerful and undefeated".⁵⁶ Nature, here represented by the Sea and its Perils: in the form of sharks and potential hurricanes offers us dangers as well as vitality and freedom. Through this conviction, Hemingway, in this novel, comes close to unqualified celebration of primitive intimacy with nature as the means to spiritual transcendence. Santiago is intimately at home in nature where the great fish is "friend", and "brother" and the stars are "distant friends". The physical punishment he undergoes during his three days at sea results directly from his resolution to hang on

to the marlin rather than cut loose. If we interpret Santiago's adversaries as symbolic projections of his own qualities⁵⁷ they confirm rather than doubt, his resolute heroism. As Norman Mailer states :

"..... a work of affirmation must contain its moment of despair - specifically, there must be a bad moment when the old man Santiago is tempted to cut the line and let the big fish go. Hemingway avoided the problem by never letting the old man be seriously tempted. Like a giant (but not like a man) Santiago just hung onto the fish".⁵⁸

And, as the ex-champion himself reiterates : "I may not be as strong as I think But I know many tricks and I have resolution".⁵⁹

Spiritual and Moral Heroism

By singling out an individual against the ancient backdrop of the sea, Hemingway has succeeded in staging a memorable contest of endurance, which itself seems a pattern of human life. Commenting on Hemingway's love for the spirit of gallantry, Sean O'Faolain suggested that it was this which made him rove the world "in search of the flame of the spirit in men and beasts".⁶⁰ And, thus, we see, that

Santiago's gallantry is enhanced by the gallantry of his foe, The Marlin. "We are joined together and have been since noon", reflects Santiago at the end of the first gruelling day, "And no one to help either of us". The next day, he speaks to the fish of his love and respect : "But I will kill you dead before this day ends"⁶¹. It is the huntsman's code-as in the pursuit of the Kudu among the green hills of Africa-to admire the courage and the strength of that which one is out to kill. It is a projection of Hemingway's respect for both that fish and Santiago himself, and for the whole of life which the battle epitomizes, and the world that contains it. This veneration for humanity, for what can be done and endured, and of man's kinship with the other creatures of the world, is itself a victory of substantial proportions. What we see, is a simple man, capable of such decency, dignity, and heroism in the face of such a struggle. It is for this reason that many Hemingway critics have seen in Santiago, certain qualities of mind and heart which associate with the character and personality of Jesus Christ in the Gospel Stories. There is a Christ-like gallantry and militance in him, the same will-power in his determination to continue to the end of whatever is to come. Santiago ignores the physical pain, while concentrating on the more important aim of achieving his object. It is also partly his Christ-

like sense of compassion for all the creatures of nature, and a sense of solidarity with the universe, that helps him to sustain his long ordeal. Santiago is never out-of-touch with nature. "I am with a friend", he tells the bird, and he realizes that no man is ever alone on the sea. All the rest of the characters Hemingway projected himself deeply into, have, if they struggled and attained their aim, died in the process. Santiago's survival is significant. At the end of the story he is confident, happy, and ready for more.

With this novel, we have entered a world which has, to some degree, recovered from the gaping wounds that made it so frightening a place in Hemingway's early stories. The world which injured Jake Barnes so cruelly, pointlessly deprived Lieutenant Henry of his love, destroyed Harry Morgan, and robbed Robert Jordan of his life, has now begun to regain its balance. It is no longer the bleak trap within which man is doomed to struggle, suffer, and die as bravely as he can, but a meaningful, integrated structure that challenges our resources, gives rich reward to those who live daringly and boldly in it, in spite of paying a heavy price for it. There is tragedy, but it is no longer pointless, but purposive.

Hemingway's protagonists, from Nick Adams on, were constrained to live in a world complicated by a

morass of politics, demands of society, and of the factory age, which smothered freedom of action on the individual's part. In places like Spain, Cuba and Africa, the ancient struggle between man and Nature can be found and where its heroic possibilities had freer play. In the drama of Santiago, which is enacted outside the frame work of modern society, this heroism is achieved.

The natural world always had an attraction for Hemingway. In other novels also, Jake and Bill are happy only in the remote countryside outside Burguete, away from Montparnasse, Madrid and the rest of postwar Europe. Lieutenant Henry finds his bliss only on the high Swiss mountains after signing his separate peace and abandoning the man-made butchery of war. The defeated writer in "The Snows of Kilimanjaro", laments his lost time, as he lies dying, and his inability to cut himself off from a life of money, fashion and idle-ness, and thinks of his lost talent as resting unspoiled on the remote virginal snows on the summit of Kilimanjaro.

As mentioned earlier, one of the prevailing views about this novel holds, that, Hemingway's motivating force here, is not the desire to escape but to find liberation for his moral and emotional self by going towards Nature and place himself in the wider universe all together. Since life in society is

necessarily stunting and artificial, cowardice consists not of breaking out of it but of continuing in it. But a return to the world of nature, as this sea novel reveals, also entails certain responsibilities, disciplines, moralities as important as those in society.

To go back to his participation in the wider universe it is important to note, that Santiago is the first of the main figures in Hemingway who is not an American and who is totally free from the ties of modern life. What Hemingway succeeds in achieving in this lonely sea drama is this liberation of the human spirit from conventional restrictions.

The second view insists that although Hemingway began by making "a separate peace" and, also like Santiago, by going "far out" beyond society, like the old man, he too has come back. Harry Morgan's "no man alone", Philips Rawlings's and Robert Jordan's "no man is an island", Santiago's "no man is ever alone on the sea", presents an insight into the nature and values of society. Here there is a reiteration of mankind's oldest and noblest moral principles. Turning from the nihilism resulting from the moral abstractions which were themselves a consequence of the destruction by science and of the 19th century value assumptions, he goes to the actual world to experience hostility, violence, and destruction and comes out triumphant. He finds here a basis of new values in place of the old.

destroyed ones. In doing so, he has reaffirmed man's oldest values-courage, love, humility and solidarity.

Thus, we find that, no matter what the different viewpoints be, all interpretations boil down to the same essential fact of Reaffirmation. Santiago's heroic struggle, his going too "far out", only reassert himself to find his true moorings, to prove once and for all that he is not "salao", all point in this direction. Santiago's noble individualism, reveals what man can do in an indifferent universe which tries to defeat him, and the love and humility he feels towards such a universe. Through his experience, which is of great value to the community of men, Santiago emerges as a champion of mankind for men and not for himself. He is a man, he does what he is born to do; and in doing it, he achieves "being". As E.M. Halliday observes that "Hemingway is of the conviction that we are part of a universe offering no assurance beyond the grave, and we are to make what we can of life by a pragmatic ethic spun bravely out of man himself".⁶²

Thus it is "The Old Man and The Sea", that quintessentially distils his final philosophic message: "Man has gone out too far"⁶³, and secondly "Man may be killed but he cannot be defeated". If the first presents the diagnosis of the present malaise, consequent upon the bewildering intellectual march which only murders

to dissect, the second looks to the philosophic mind that looks through death and cherishes the invincibility of human mind and spirit that will steer through the chaos and mould the destiny of man on earth along the principles of Beauty and Love.

Thus the evolutionary graphic curve of affirmation delineated in the preceding pages of this chapter which has been shown cutting through different cross-currents finally ends at a point where all the metaphysical philosophies seem to be of no avail. But what ultimately remains with man is not even the earth but something that is more divine, viz., human mind or spirit wedded to the goodly universe. The evolutionary curve ends at a juncture which admits of no escape outside but suddenly rounds upon itself and loses itself into infinite depths of the interior moral grandeur. He is one with the immortal geniuses of all times in the sphere of creative art and literature.

NOTE S

1. EH : "The Old Man and the Sea" Penguin Books. 1966, 1st Published by Jonathan Cape, 1952; (c) The Estate of EH, 1952. p. 93. All future references to this book are to page nos. in this edition.
2. EH to Kurt Singer, on being asked whether he still boxed - "Life and Death of a Giant" p. 20.
3. EH to C Baker, Easter Sunday, 1951.
4. Peter Griffin : "Along With Youth" : Hemingway - The Early Years". N.Y. Oxford Univ. Press, 1985; pp 27-8. The Hemingway Hero is an ordinary man, with normal feelings, failings and defects in character, like Robert Cohn; and the Code Hero is the man, who, by force of some extraordinary quality, sets the standard for those around him, qualities like endurance, courage, "Grace Under Pressure". But more often than not, The Hemingway Hero merges with the Code Hero in characters like Nick Adams, Frederick Henry, Robert Jordan and most of all in Santiago.
5. Ibid., p 200-209, 249 n.
6. Well over half of the first forty-five short stories that Hemingway wrote, centre on Nick Adams, or other young men resembling him. The recurrent figure of Nick is, not of course, Hemingway himself, though the places Nick goes and the events he watches are ordinarily places Hemingway has visited and events

he had authoritative or personal knowledge and experience of. But it is as an artist that Hemingway is interested in the Nick Adams stories; in the communication of an effect, or several effects, together, inviting a deep response of the common fund of emotions and experiences shared by the human race. The convenient label of Code Hero describes the role of Nick in his evolutionary thought processes and in his changing attitudes to his time. It is ultimately deportment i.e., how one behaves under duress, that describes a character, and this is what Nick Adams portrays.

7. Hemingway : 'Men Without Women', p 140.
8. 6 "Men at War", pp xiv, xvii.
9. EH to ~~W~~ RSP (Summer), 1926.
10. EH to MP : Paris, 10 Nov. 1926, p 229, and Paris 7, Dec. 1926; p 238. 'Selected Letters' : ed. C. Baker.
11. From 'Ecclesiastes' Chapter I.
12. EH : 'Piesta' p 494.
13. See above chapter IV note 19.
14. This image is an echo of T.S. Eliot's 1925 poem "The Hollow Men" : "Remember us - if at all - not as lost/Violent souls, but only/As the hollow men,/The stuffed men".
15. "Expression in America" , N.Y. 1932, p 519/C Baker's "EH : The Writer as Artist", p 105.

16. "Death in The Afternoon" p. 57.

17. Ibid., p 84.

18. See above chapter IV, note 29.

19. Donne's Devotion runs thus :

"No man is an Iland, intire of it self; every man
is a peace of the Continent a part of the maine ;
if a Clod be washed away by the Sea, Europe is the
lesse, as well as if a Promontorie were, as well
as if a Manner of thy Friends or of thine owene
were; any man's death diminishes me, because I am
involved in Mankinde : And therefore, never send to
know for whom the bell tolls; It tolls for thee"
"The Oxford Book of English Prose", p. 171.

20. Hemingway's Speech to the 2nd American Writers's
Congress in N.Y. (New York), June 4, 1937.

21. "Men At War", Introd., p. xi.

22. C. Baker, p. 231.

23. Kurt Singer : "Death of a Giant", p. 17.

24. EH : "The Fifth Column" Penguin plays, 1966; (c)
Estate of EH, 1938. Preface p. 6.

25. Ibid.

26. Ibid. 93.

27. Hemingway, in this book, has no overt politics, in
the sense, that he is not a propagandist. He drama-
tically embodies politics in a work of fiction whose
moral values transcended political affiliations. He

was concerned with the effect of political forces on the individual life - when the pressure of power exploits the people of any country, whether Spain, or any Balkan country. It was this that made him despise all leftists, Fascists or dictators preferring the comparatively freer Democratic Western countries, notwithstanding their corrupt politicians. To Hemingway, Democracy symbolized a positive pattern of life.

28. "For Whom the Bell Tolls", p. 340.
29. C. Baker : EH : The Writer as Artist. p. 239 n.
30. "FWBT", p. 216 and 228.
31. See above chapter IV note 49.
32. "FWBT" p. 228.
33. Ibid., p. 337.
34. Ibid., p. 340.
35. See above chapter III, note 33.
36. EH : "The Spanish Earth" (Cleveland, 1938) p. 23.
37. "Men At War" p. XX.
38. "Stonewall Jackson" was the popular name of Thomas Jonathan Jackson, the most brilliant General on the Southern side in the American Civil War. The Term "Stonewall" refers to his dogged resistance at the first Battle of Bull Run.
39. EH : "Across the River and into the Trees" Penguin Books in association with J Cape 1966, p. 58.

40. Jack Hemingway : "Misadventures of a Fly Fisherman, My life with and without Papa". McGraw-Hill. U.S. (c) 1986 by John H.N. Hemingway, p. 276.
41. "Across the River", p. 46.
42. Ibid., p. 209.
43. Ibid., pp 179-180.
44. E. Hemingway, himself, always booked into The Hotel Gritti, while visiting Venice.
45. "Across the River", p. 143.
46. Ibid., pp. 152-3.
47. EH to FSF., 9/13/29.
48. Ibid., p. 23.
49. Ibid., p. 118.
50. C. Baker L "Hemingway : The Writer as Artist", p. 287.
51. C. Baker : "EH : A Life Story"., p. 273.
52. "Islands in the Stream"., p. 326.
53. Ibid., pp good people. - 348, duty - 418, remorse- 383.
54. Ibid., p. 358.
55. Sticking to the Rules, is the all-important factor in Hemingway's stories.
56. "The Old Man and The Sea"., p. 6.
57. Katherine T. Jobes, ed. "Twentieth Century Interpretations of The Old Man and The Sea". Introd. p.16.
58. Ibid., Norman Mailer, "Advertisements for Myself" p. 19/ Introd. p. 16 n.

59. "The Old Man and The Sea", p. 18.
60. Christian Gauss Seminar, Princeton Univ. 1954.
61. "The OMATS", pp. 43, 46.
62. E.H. Halliday : "Hemingway's Ambiguity : Symbolism and Irony", (American Literature XXVIII), March, 1956; p. 3.
63. "The Old Man and The Sea" p.99. This is emphasized again when Santiago insists to himself : "you violated your luck when you went too far outside".
p. 105.

CHAPTER - VI

CONCLUSION

CONCLUSION

The preceding chapters had been devoted to the examination of certain vital issues concerning Hemingway and his age. Therein we have observed how his age has been nicknamed as the age of Lost Generation, the Age of Jazz or Age of Moral Decadence. However, we have shown our partiality for the nomenclature, 'Lost Generation' vide the remark of Mis Gertrude Stein. The term seems to be more comprehensive in the sense that it does include the consequent moral decadence as well as the spirit of gaiety which followed after the breakdown of the rigorous rules of morality of the Gilded Age, (does not the gay spirit of Restoration in the literary history of England produce similar evidence). The phrase 'Jazz' has become synonymous with something which is nonsensical and absurd, in other words it also smacks of spiritual vacuity or nadaism.

In our survey we proceeded with the assumption that the spirit of Hemingway coincides with that of the Lost Generation or the Age of Jazz with all its moral decadence - love of hunting, bull fighting, drinking, sex-indulgence (homosexual as well as heterosexual) without a single streak of anything highly spiritual or mystical. In order to adjudge the truth, as to what extent Hemingway owed his moral vision to the contemporary wave, which, to the most of the

literary critics, was the outcome of the collapse of values which followed World War I, it was felt necessary to go down into the history of the moral decadence which became the hallmark of the spirit of Lost Generation with the different factors that came to heavily pressurize the spirit of conventional 'Genteel Tradition' or The Gilded Age. In addition to that we also concentrated on the co-ordinates of the spirit of the Lost Generation, its various voices with different creative artists (specially of the genre of fiction) and their display in the works of Hemingway. Therein we also focussed on the individuality of Hemingway in as much as though the canvas was one of the accepted traditions and conventions. The pictures painted by him referred to the opposite direction - the direction of affirmation, affirmation rather than negation. He differed with those who, like other intellectuals of the age, tried to seek the solution of the various ills in terms of philosophical varieties (i.e. right wing, left wing, middle wing). He alluded to the futility of all these, and, for the sake of fortitude and strength, looked inwards; and had he been a poet and also born a century ago, he would have said "To me the meanest flower that blows, can give thoughts that do often lie too deep for tears"¹. Through Santiago (the name is of Spanish origin, yet it does not lack in the silent phonetical

reverberations of the word 'Saint', and moreover there are positive allusions to Christian experience)² he affirms the triumph of the spirit - "Man may die but he cannot be defeated". There is the symbolic enunciation of his faith in the invincibility of human spirit and its immortality, and finally it touches the very peaks which are ascribed to poets like Milton, Wordsworth and Keats. The difference is due to the relative grand march of intellect. The axis may differ but the curve is the same.

The word curve reminds us of the survey of the last two chapters wherein we have tried to trace the evolutionary curve of the spirit of the Lost Generation, its vertex and then its transition to the field of 'affirmation'. We have seen howsoever the earth might have abided with him, he has tried to go beyond the edge of the earth, gone out too far in his quest and almost been successful in subjugating the animal to the spirit. Thus Hemingway's vision seems to be highly religious and spiritual at the bottom.

Now the answers to the questions raised in chapter I (Introduction) would be perhaps evident. The first question raised therein was - did he belong to the group of writers associated with the Lost Generation? Critics like Carlos Baker, Malcolm Cowley, Van Wyck Brooks, have emphasized his relations with the writers of the "Lost Generation". This is unchallengeable.

His works do echo with the reverberations of the spirit of the Lost Generation. Here is one of the statements of Hemingway from 'A Farewell to Arms' (1929) :

"I was always embarrassed by the words, 'sacred', 'glorious' and 'sacrifice' and the expression 'in vain'. We had heard them, sometimes standing in the rain almost out of earshot so that only the shouted words came through, and had read them, on proclamations, now for a long time, and I had seen nothing sacred, and the things that were glorious had no glory and the sacrifices were like the stockyards at Chicago if nothing was done with the meat except to bury it".³ This was in response to the slogans : "The world must be made safe for democracy" or 'A War to end War'. What a brave new world".⁴

The war ended. In its wake came the disillusionment among the intellectuals. The common man of course, saw the Big Boom, the new means of convenience and pleasure pouring from the factories of the Machine Age. There was an air of gaiety all around. The common man was lost once and for all. However the sensitive intellectuals felt the barometer of the moral

decadence. As exchange rates become favourable, there was a visible drift on the part of American writers (Hemingway was one of them) to the Continent, to Paris, the centre of Bohemianism and of modern artistic and literary experiments, no less a centre of eating, drinking, adventuring in love or mere sex. Perhaps they went there with a hope, but they were disillusioned. For the picture of this disillusionment, the carnival of sex, dancing, jazz and alcohol and other similar co-ordinates of the Lost Generation, we have to go only to 'The Sun Also Rises', a novel in which Hemingway described a group of American and English expatriates, pleasure-loving but dismally frustrated writers and artists, as examples of the spiritual wreckage brought about by the war. The others associated with him were Scott Fitzgerald, Dos Passos, Thornton Wilder and others. The difference between Hemingway and the rest of his companions is that the former evinced in his works a keener sensibility and a sense of longer travail. Others soon sought answers in terms of political and economic philosophies, Hemingway passed them at a tangent and sought a 'separate peace'.⁵ It cannot be denied that Hemingway, for a time being, fell a victim to the disillusionment, pessimism, despair and a sense of ennui and futility pervading all around. Temporarily he allowed himself to be carried away by the grim philosophy

of naturalism. Such is the evidence produced by the first reading of *The Sun Also Rises*. *A Farewell To Arms* is another classic in that direction.

Despite what has been said above, there is another version as regards his acceptance of the morality of the Lost Generation : Hemingway himself disclaimed his nexus with the Lost Generation. He ridiculed the very idea of the 'Lost Generation' and observed that every age was a lost generation⁶. However, we do not take this disclamation seriously because generally the artists have a tendency to disclaim what they once professed.

Suppose we take it for granted, then, that the canvas of his novels is the 'Lost Generation'. Then the question arises, already raised in the opening chapter, "Did he succumb to the spirit of the Lost Generation as most of his fellow writers did?". The answer is in the negative. He sought the path out of the tangle; but unlike his fellow artist he sought the relief only in action, accepting killing as the law of nature, and sex an inevitable physical phenomenon, but he remained busy exploring different avenues which may lead to the affirmation of positive values. It is here that the curve of affirmation takes ascendancy over negation, with life triumphing over death.

The philosophy of affirmation rather than negation, life rather than death, is the most vital

part of Hemingway's philosophic vision. All his works should be deemed a long journey in the search for a meaning in a world wherein Hemingway's characters necessarily confront violence. Violence is undeniably present in all his works. It is present either overtly as in *A Farewell To Arms* or subliminally as in *The Sun Also Rises*. But Hemingway has all along been convinced about the cyclicality of the world (*The Sun Also Rises* as a title is self-explanatory). The paradox of regeneration, evolving from death, is central to his vision. He treated war and various other forms of violence as a moral equivalent of life. The soldiers, boxers and bullfighters who display "Grace under Pressure" are the men to be emulated. Alienation is not a state of unredeemable sterility. Albeit there are fresh trials of strength and endurance in our life, and though the nightmare is real, so also is the hope that tomorrow is another day. "Tomorrow to pastures anew" is the tone with which his classic piece of writing "*The Old Man and the Sea*" concludes. The hero's (Santiago's) struggle in "*The Old Man and The Sea*" makes him the symbol of redemption for man in the post war world. He is set up as an ideal of what a man should be and the values he should aspire for. In almost all of his books there is a tacit assumption that the deracination of our life is so extreme that "everyone must find a psychic

shelter of his own, a place in which to make a last stand".

Thus Hemingway may find the Twentieth Century a dark and mutilating age, but, through his art, he teaches how to control it by a brave, stoic endurance. Hemingway's obsession with knowing the values, finding the genuine in sport or art or ethics is essentially a defence against being defeated. In this context it is worth noting that the emphasis falls on the right technique, (correct means to a correct end). The right technique, is all the more important, because, when the technique goes wrong, the surrounding hostile forces cause destruction and defeat. As Hemingway wrote in "Green Hills of Africa" - "since I still loved to hunt, I resolved that I would only shoot as long as I could kill clearly, and as soon as I lost that ability I would stop".⁸ Losing that ability in the hunt meant defeat. The hyenas, the sharks are the animal manifestations of that great force which the killers represent in the human realm. They are the forces which seek to defeat the Hero, the man of courage and integrity. By giving up the hunt, the hunter obviously is destroyed but he remains undefeated. Hemingway, as an artist, sought to shape beyond despair and cynicism a pattern of conduct by which his heroes live and which makes life worthwhile. This is a concrete manifestation of his positive moral vision.

Even in his real life Hemingway felt extremely proud of his power of rejuvenation and in a letter to his friend Archibald Macleish, he explained that his maxim was : "Dans la vie il faut (d' abord) durer" ("In life, one must (first of all) endure").⁹ It is the same stoic faith that has inspired all the great creative geniuses of all ages. Endurance is the key to moral and spiritual triumph. This clearly evinces that from the very beginning of his career he was aware of his prophetic creed; vide his own statements : "From my very first novel I never for a moment doubted that I was the pioneer of a new era".¹⁰

Apparently, this may appear a very tall claim on his part, yet, there is much substance in what he says. In the last analysis, it leads to a more vital aspect of the question concerning his relation to tradition. It entails a threefold enquiry : (i) in relation to contemporary tradition, (ii) in relation to long American tradition and finally (iii) in relation to the Great Classic Tradition.

As for the first (i.e. in relation to the contemporary tradition) we have already gone through details in the second chapter of the present thesis. For reference we can consider the statement of Wyndham Lewis : Speaking of the Hemingway hero, he observed : Man was never the victor : he was always the victim in Hemingway, as he usually was in Eugene O'Neill and in Dreiser, and the stories were all of "diamond mountains

that blew up and the beautiful that was always also damned".¹¹ But this is not all the story. Such a kind of misconception of his world arises due to complicacies of style. Hemingway himself has admitted this fact.

"I sometimes think my style is suggestive rather than direct. The reader must often use his imagination or lose the most subtle part of my thought."¹²

Hence those readers who are not so discerning may perversely condemn him but the more discerning will notice that his books obey a common destiny, i.e. an incessant struggle towards a higher destiny, a hopeful destiny. In this respect he does share with Dreiser and Fitzgerald a common code - a code of moral courage, integrity and endurance; but, while with others, the code is on the periphery, with Hemingway, it is at the centre. The virtues so entailed in the works of other novelists of the age are never projected as the outcome of inverted focus. They lack a spiritual aroma. In Hemingway we come across a greater consolidated faith : "The hunter and the hunted merge. The matador plunges his sword and for an instance in eternity man and beast are the same."¹³ It is here in the unity of the opposite forces that we come across the primacy of Hemingway's philosophic vision against that of his contemporaries. As one Hemingway scholar puts it : "The work of Ernest Hemingway may prove above Faulkner's, Eliot's or O'Neill's, above the work of any other American of that generation,

closest to our consciousness, our blankness and rage..... The work engages modernism on the deepest levels, and it's experience occupies the time and the space we inhabit. Indeed Hemingway's fiction makes for itself a place in the tradition of silence that extends from Sade, through Kafka, Genet and Beckett to the inverted literary imagination of our own day"¹⁴.

What is the cause of our prizeing Hemingway over his contemporaries ? The reason is manifest : Most of the writers of fiction have been closely following the tradition of Jefferson, especially in his love of the 'common man' or 'ordinary man' in conjunction with the cult of 'naturalism'. Hemingway does accept the tradition, but he never makes man an object of class prejudices. He considers 'man' essentially as 'man'. In this respect he is one with the great tradition coming down from Sophocles, Jesus, Shakespeare, Milton, Wordsworth and others. For this he has tried to distil all truths to two major forces : The law of destruction and the law of preservation - both in conflict with each other; however, the latter always gaining the ascendancy over/other. This conflict is eternal; it shall go on as usual. In this struggle man may be physically dead, but his spirit shall ever survive; man is subject to the law of Emergent Evolution.

The greatness of Hemingway, thus lies in his fusion of the temporal and the Eternal, the physical and the spiritual, the immediate and the evolutionary, the beast and the man. We can rest contented by observing that Hemingway's creed is 'humanism' in it's purest essence. In all its truthfulness he has proved his claim of being a pioneer - "I was the pioneer of a new era".

The only question that confronts us and remains to be answered is : In what relation does Hemingway stand to the succeeding generations? Recently, Hemingway's role as pacesetter for the writers of the future generation has come to be emphasized. Undoubtedly, he has influenced his generation more deeply perhaps than any other American artist. His work can be compared to a fountainhead from which many younger artists have drawn their inspiration. Hemingway's work is "a sort of literary catalyst which has affected the entire course of American writing, and like a catalyst, it has remained untouched by and superior to all the imitations of it"¹⁵. The great point of attraction for the younger generation has been the hardboiled quality of his stories, the picture of life drawn from the intense personal experiences, showing courageous man eternally pitted against unfriendly elements and coming out spiritually

triumphant in the end. Such writers as Dashiell Hammett, James Cain and others of the so called "hard boiled school of American novelists", stem from his work. In more recent times, writers, as varied as Ira Wolfert, and Ian Fleming and Norman Mailer, also betray his influence. But, the triumphant sense of ultimate dignity of man, as put up by him in his works, is, and will remain, an object of envy in the realm of art till another sun rises and dispels the slow gathering gloom and highlights the still point, the point of life amidst the macabre dance of Time.

When all has been said and done it still remains to be emphasized that in the works of Hemingway, the world seems to have considerably marched ahead from the Sophoclean irony of tragic human fate to the triumphant sense of the basic virtues of human spirit, through different stages of 'theological humanism' (Milton), mystical humanism (Wordsworth) and ethical and didactic humanism of the Victorians. One can say with all certainty and assurance that Hemingway's uniqueness lies first in aestheticizing and then in spiritualizing the values of primitivism to which the modern passion in art has been reduced. He does descend to the vogue of primitivism, first brought about by the new discoveries in the realm of art, science and human psychology and then intensified by

war and its phenomenon. But he does it only to renew man's strength and build up once more the citadel of humanity from it's ruined debris, of course, differently from the old way - the way of dogma and metaphysical propositions.

Thus, the final verdict would be that Hemingway certainly was the greatest spokesman of the disillusioned Lost Generation, but, he was at the same time, its greatest prophet, strengthening man's faith in basic virtues like honesty, courage, skill and endurance on an individual plane. His gospel amounts to the message that the individual is the measure of all social redemption. All art, at it's climax, is individualistic and like all great artists, his soul too had shone like a star and had dwelt apart.

N O T E S

1. Wordsworth : "Ode On The Intimations of Immortality" Lines 202-3.
2. Santiago is Spanish for Saint James, one of the apostles of Jesus Christ. He was the son of a fisherman, and used to mend his fishing-nets, at the edge of the Sea of Galilee. Hence the name is appropriate for the old man of the novel and has obvious religious connotations.
3. Ernest Hemingway : "A Farewell to Arms", Penguin Books, 1935; pp 143-4.
4. Woodrow Wilson : "American Poetry and Prose", Ed. by Norman Foerster and Robert Falk, Univ. of Calif. L.A. Houghton Mifflin Co. Boston, 1962 p. 842.
5. E. Hemingway : "A F T A", p. 188.
6. Ernest Hemingway : "A Moveable Feast", Penguin Books, p 29.
7. Irving Howe in "A World More Attractive": "A View of Modern Literature and Politics". (c) 1963, Horizon Press, N.Y.; pp 65-70; reprinted in CLC Vol 3, pp 232-3.
8. Ernest Hemingway : "Green Hills of Africa", Penguin Books, p 126.
9. Quoted in Contemporary Authors, Vol 77-80, ed. Frances Carol Locher, p 239.

10. Ernest Hemingway : "A Man's Credo", Playboy, X. No. 1 (Jan. 1963), p 120.
11. Quoted by Van Wyck Brooks : "The Confident years 1885-1915", N.Y. : E.P. Dutton & Co., Inc., 1955, pp 554-5.
12. Quoted by Jay B. Hubbell-reproduced in "Ernest Hemingway : Five Decades of Criticism" ed. Linda W. Wagner, Michigan State Univ. Press, 1974, Introd., p 3.
13. Ihab Hassan : "Hemingway : Valor Against the Void" In "The Dismemberment of Orpheus : towards a Post Modern Literature (c) 1971, Oxford Univ. Press, Inc., 1971, pp 80-109, CLC Vol 3, pp 237-8.
14. Ibid.
15. Maxwell Geismar : "Ernest Hemingway : At the Cross roads" in "American Moderns : From Rebellion to Conformity", Hill and Wang, 1958, pp 554-8. Reprinted in CLC Vol I ed. Carelyn Riley, Gale Research Co., Book Tower, Detroit, Michigan, p 142.

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